



Vogue

incorporating vanity fair



Our best advice, at this season, is simply this: Take care of yourself. After all, the rigors of winter can't reach you indoors. And the water cure is so important! When the winds blow and the snows fly, you've always a haven of rest and renewal—in a good soaking hot bath.

But that's your business. It's our business to make your bathing as pleasant and helpful as possible. Which we do, first with soft, deep,

thirsty towels that are able and expert at this job. . . . Next with a visual grace and splendor that make bathrooms the smartest corners in sight. . . . Finally, with almost incredible values, bringing you the best possible service at the least possible cost.

Seems that now's a very good time to plan and arrange your retreat for this winter. New Cannon towels are ready with a tropical riot of color

and comfort—to adorn, protect and delight. So splurge, lady, splurge. . . . The amount of money you pay is so little, the amount of comfort and smartness you get in return is so much—when you buy Cannon towels.

New and interesting styles above are usually priced from about 69c to \$2 (monograms extra)—others from 29c up. Boxed Gift Sets from \$1 to \$10.

CANNON
fine quality

Cannon Towels

THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS



ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

5TH AVENUE AT 58TH STREET

PEAK of luxury—our grand ermine princesse, white as the driven snow, the sleeves swirled with dark and frosty silver foxes. A fresh splendor of contrast to set you forth as the most beautiful lady of the winter's evenings.



*Subtle flattery of Fromm Pedigreed Fox—
above the brow—around the throat—in
graceful banding.*

EVERY
Fromm Pedigreed Fox
now has the Fromm trademark,
together with its corresponding me-
dallion number, stamped on the leather
side of the pelt. This is in addition to
the Fromm medallion sealed to the nose
of every pelt . . . double protection against
substitution. If the medallions have been
removed, insist upon receiving one for each
pelt in your stole, coat or cape. The pedigree
of each of your foxes will be sent to you by mailing
these medallions to Fromm Bros., Inc., Hamburg, Wis.



COURTESY, THE MAY COMPANY
CLEVELAND

FROMM *Bright with Silver PEDIGREED FOXES*

jay thorpe

FIFTY-SEVENTH STREET WEST, NEW YORK



PANIER BY CHARBERT • •

a basket of delights . . perfume, a decanter of eau de cologne, the famous Drumstick lipstick, a drum of talcum in Charbert fragrances . . Drumbeat, Of Thee I Sing, Gardenia and Carnation. 27.00

AT SIBLEY, LINDSAY & CURR CO., ROCHESTER

* **Darleen ELASTIC YARN** **IS FEATURED IN CORSETS** **MADE BY FAMOUS MANU-** **FACTURERS . . .**

The garment shown is designed with adjustable straps and a low decolletage, which can be worn as a halter and yet clings smoothly under the arm. This is one of many new fall models being shown by this store, made of the new "DARLEEN" elastic batiste in tea-rose, white, or black.



• FOR THESE REASONS

* **Darleen** **THE NEW IMPROVED ELASTIC YARN** is acclaimed the secret to firm pencil slimness. Its more powerful elasticity means finer yarn and less bulky corset fabrics. When made of "DARLEEN" elastic yarns, your corset, therefore, will sculpture your figure more beautifully and the garment will hold its shape and retain its elasticity through repeated washing. "DARLEEN" does away with unsightly bulges and prevents riding up. "DARLEEN," in three weights, is woven into corset fabrics for all types of figures — junior, medium, heavy. Garments made of "DARLEEN" elastic yarn are carried in all well-stocked corset departments.

DARLINGTON FABRICS CORPORATION • 180 MADISON AVENUE • NEW YORK, N.Y.

*Reg. U. S. Pat. Off.



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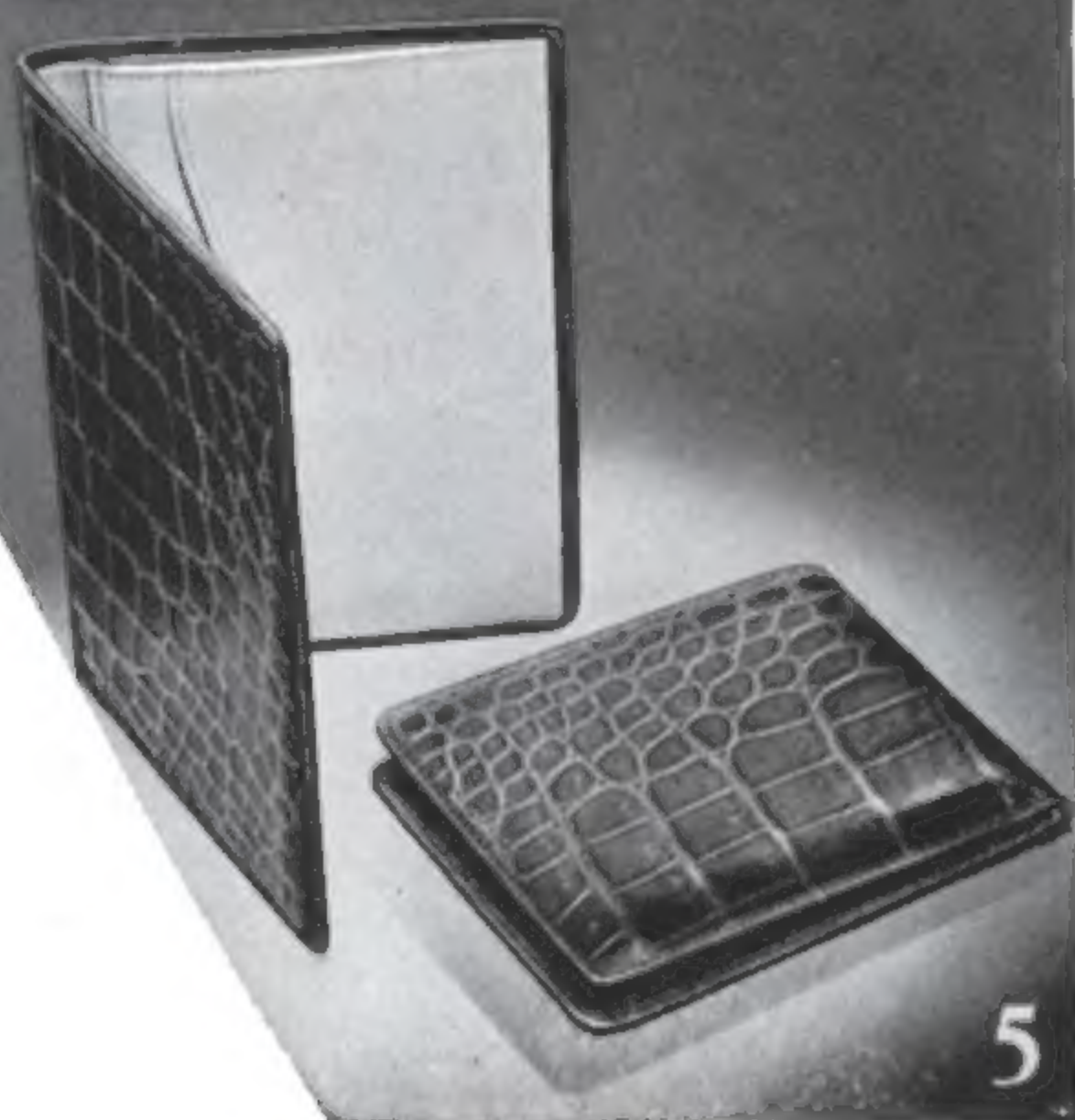
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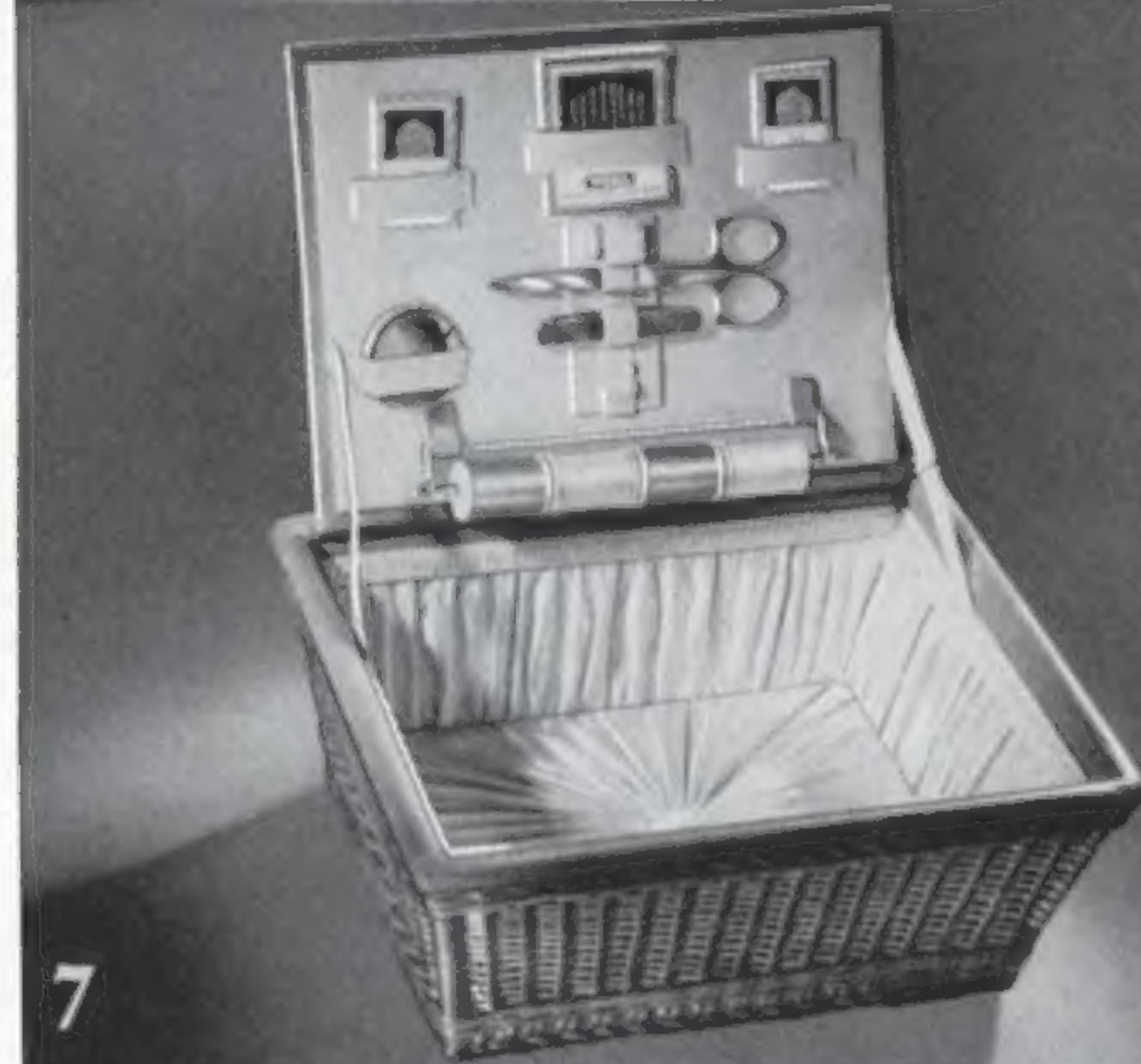
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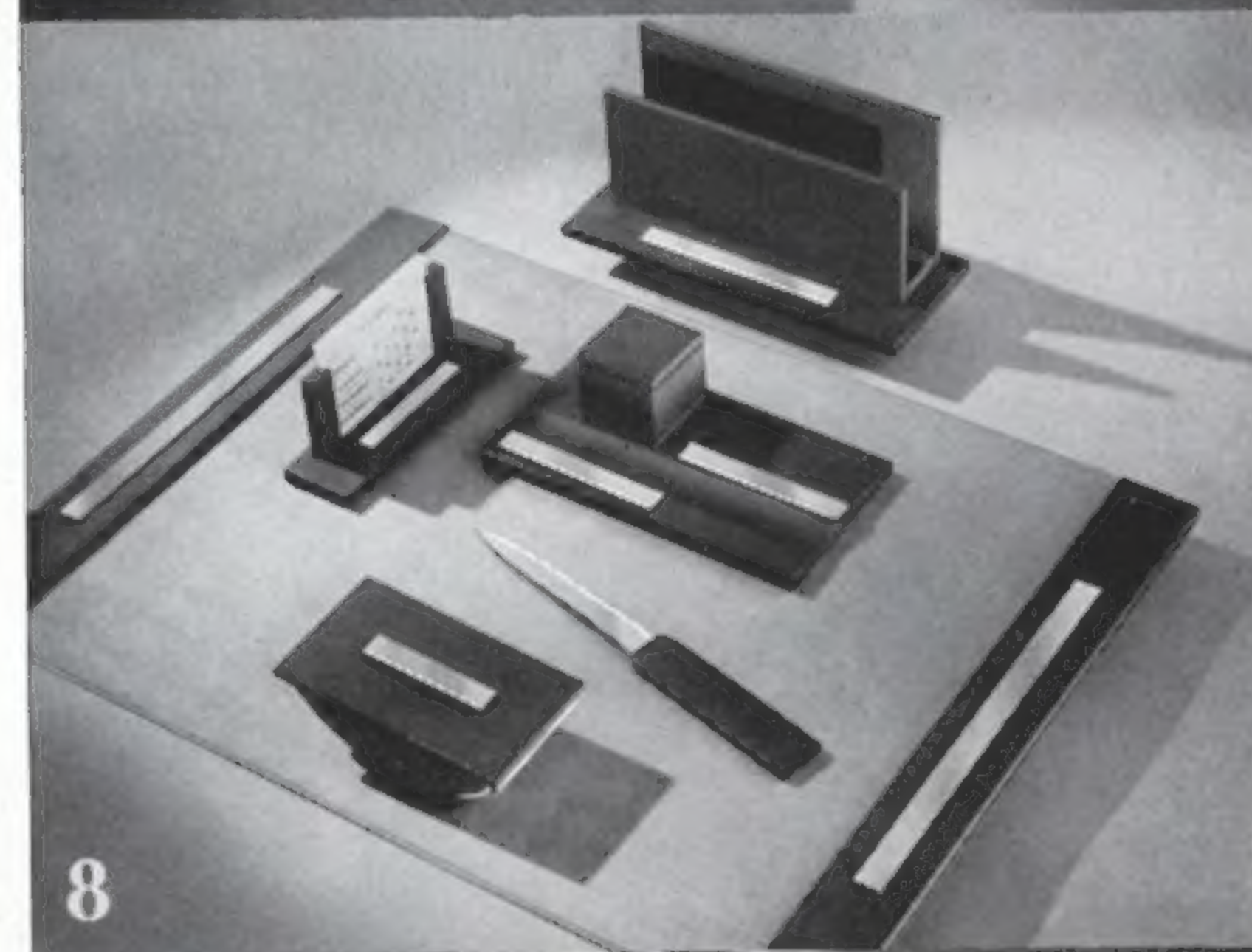
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FOR HIS CHRISTMAS

1. Fine Brazilian peccary or Arabian mocha gloves, chamois lined, \$9.50.
 2. Fitted toilet case in pigskin, \$37.50.
 3. Hazel pigskin case, with every game from checkers to roulette, \$125. 4. Club Bag in Sun Tan hide, with slide fastener, 20", \$35. 5. Crocodile wallet, \$15; billfold, \$13.50

...AND FOR HERS

6. Crocodile handbag, black or colours, \$30. 7. Wicker sewing basket with coloured ecrasé cover, 8" x 10", completely fitted, \$15.50. 8. Coloured pin-morocco desk set, with 16" x 21" pad, \$23.50. 9. Fitted suitcase in black or coloured grained hide, 16" size \$42.50. 10. 16-button length evening gloves in fine black or white kid, or black suede, \$7.95.

Since 1845 —

"Mark Cross for fine leather"

Our Christmas book of gifts sent on request

MARK CROSS

Fifth Avenue at 52nd Street
 New York



GEORGE PLATT LYNES

Carolyn *

climax for precious furs

magnificent prints upon gleaming pure silks

a random selection from our large assemblage 22.95

* Reg. U. S. Pat. Off.

CAROLYN FASHIONS are sold in 100 cities from coast to coast. For the name of the store in your city, write National Modes, 130 West 31st Street, New York



*There was a young lady beguiling
Who always was happy and smiling
For her gloves and her hose
And her "these" and her "those"
Were Kayser made, smooth with good styling*

BE WISER . . . BUY **KAYSER**

COPY. 1937, JULIUS KAYSER & CO.

LE PARFUM

Voyage à Paris

FROM THE
ATELIERS OF
toujours Moi

VOYAGE
À
PARIS
CORDAY
PARIS

No "museum" piece is this new triumph by CORDAY. Voyage à Paris is the perfume for women who live with a lilt to the hilt for *today*—heedless of yesterday—and with a "Nichevo" for tomorrow! For this is a "heady" perfume—reckless—with a superb subtlety and a teasing, tantalizing bouquet—a new thrill for Eros and a new pipe for Pan! The magic substance of which glamour is made!

CORDAY 15 RUE DE LA PAIX
Paris



22.95

29.95

Classic simplicity in
CREPE of CELANESE*

JANE ENGEL
MADISON AVE. AT 79TH ST. NEW YORK

JANE ENGEL New York
Featuring a Fabric Containing
CELANESE YARN
REG. U. S. PAT. OFF.






G. W. VASSAR

- | | | |
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| ADEM, INC. 111 Newbury St., Boston | JOSEPHY, INC. 268 N. Beverly Drive, Beverly Hills | SHARI 185 Monroe Ave., Grand Rapids |
| CHEZ NOUS, INC. 122 East Delaware Place, Chicago | CHARLOTTE PARKER . 1709 H. Street, N. W., Washington, D. C. | JOSEPHINE SCULLIN 387 N. Euclid Ave., St. Louis |
| DRESS MART 205 East Franklin Street, Richmond | DOROTHY WOODWARD . . 2460 Fairmount Blvd., Cleveland | MERIDOT 1526 E. Colfax Ave., Denver |
| TOWN AND COUNTRY South Angell at Wayland Square, Providence | | |


*Reg. U. S. Pat. Off. . . Celanese® a synthetic yarn

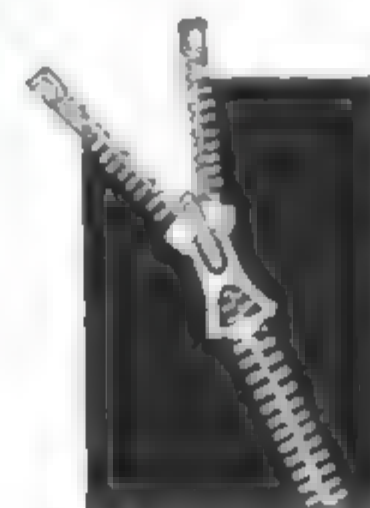
**"THAT NEW HOUSECOAT WILL ALWAYS DRAPE YOUR
FIGURE FLATTERINGLY...IF YOU MAKE SURE THE L-O-N-G SLIDE
FASTENER DOWN THE FRONT IS A TALON SLIDE FASTENER!"**

Reg. U. S. Pat. Off.

Here's a hint you'll want to drop  if you're expecting a housecoat for Christmas. Just say that a housecoat's long slide fastener doesn't need to bulge unbecomingly down the front.  For there's a specially-made Talon slide fastener that solves this problem! It's almost as light  and as supple as a piece of delicate fabric. From neckline to hemline, it flows  and drapes  ...follows every lithe movement of the body...as airily as the gown



itself. And what a marvel this Talon slide fastener is in a dozen other ways! It is adjustable  It never shows wear  Always works with smoothness  and ease even after washing, dry cleaning and pressing.  Housecoats were made to give you flattering ease and comfort. Make sure yours do...by looking for the name "Talon" on the slide fastener.



TALON SLIDE FASTENER
Reg. U. S. Pat. Off.

TALON, INC., MEADVILLE, PA.

ADDRESS ALL INQUIRIES TO TALON, INC., 71 WEST 35TH STREET, NEW YORK, N. Y.

First Nights

...BY CALIFORNIA
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Ask Your Local Store for an
Illustrated Booklet

TOM KELLEY

Captured in this quartet of California-created evening clothes is all the pageantry of a Hollywood premiere...its lights, its stir of excitement, its parade of beautiful women beautifully gowned. Upper left: taffeta romantically interpreted by a long, corseted waistline, full skirt and bare shoulders...\$19.95; center left: printed crepe of barbaric splendor, draped from bodice to hip...\$39.75; center right: tube-slim formal of crepe muriel, topped by a metal-shot jacket...\$29.75; lower right: bewitchery in black taffeta, picturesquely yoked with Venise lace...\$39.75.

These gowns were
chosen by the California Fashion Previews Style Selection Committee: Constance Bennett; Gwen Wakeling, 20th Century-Fox designer; Omar Kiam, Samuel Goldwyn designer; Robert Kalloch, Columbia Pictures designer; Howard Greer, distinguished Hollywood stylist; Gwenn Walters, stylist for California Fashion Previews.

CALIFORNIA FASHION PREVIEWS • PARK CENTRAL BUILDING, LOS ANGELES, CALIFORNIA

Jeanne Barrie^{*}

brings you
pleats from Molyneux
in Salsaca from Stehli

15.95

Knife, box, inverted or tan
pleats—but pleats you must have.
Jeanne Barrie adds other youth
notes in the way of child-like
collars, jeweled studs, smooth,
wide shoulders, a corselet
waistline on the inevitable
two-piece dress. All of Salsaca,
crisp but soft, in the winter pastels
with strains of shiny contrast
going crisscross-ways for excitement.

* Reg. U.S. Pat. Off.

Jeanne Barrie. Frocks are sold exclusively in New York by ARNOLD CONSTABLE; in PHILADELPHIA by GIMBELS.

Atlanta, Ga. Rich's
Abilene, Texas Ernest Grissom's
Akron, Ohio H. Leh
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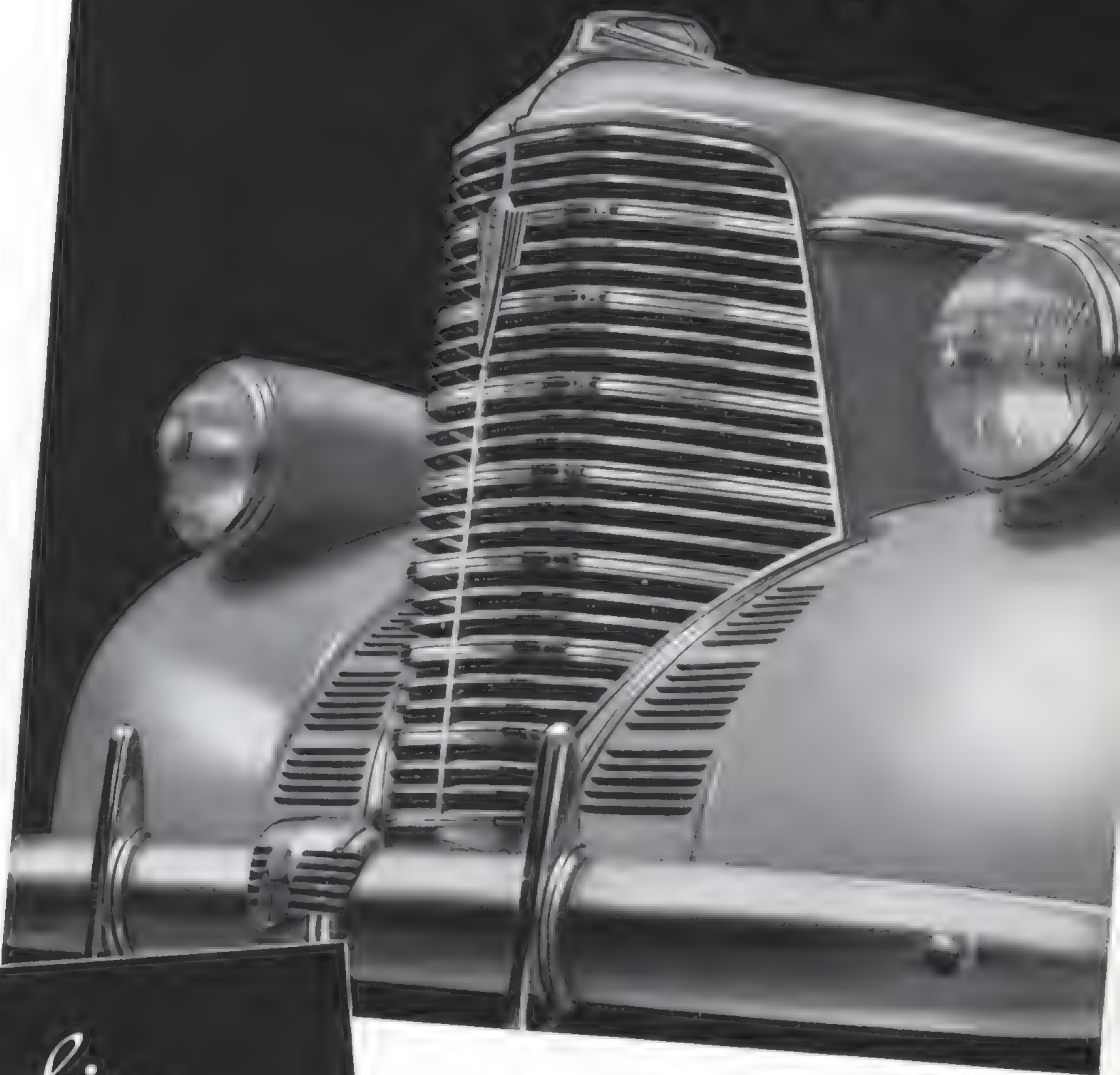
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For information regarding Jeanne Barrie Frocks, write National Modes, 130 W. 31st St., N. Y. C.

P R E S E N T I N G

The New American Style

Oldsmobile Eight



Oldsmobile Six



IN ITS DASHING new Six and dynamic new Eight, Oldsmobile presents the newest, smartest motor car styles for all America to follow . . . offers the greatest roll call of fine-car features ever announced in cars of popular price . . . steps up performance to sensational new highs with its new Automatic Safety Transmission, optional at extra cost in all 1938 models. For motoring's thrill of thrills, see and drive the Oldsmobiles for 1938!



Elynor PRESENTS A
WINTER PORTRAIT OF FASHION
IN *Celanese**

From their midseason collection, Elynor selects the three fashion influences with an assured future. *Print* . . . discreet black highlighted by brilliant contrast. *Lace* . . . feminine appeal to soften straight lines. *Crochet Embroidery* . . . as a fresh, white accent to dark. The fabric medium is L. & E. Stirn's "Felixstowe," a supple crêpe woven with Celanese, a synthetic yarn.

Sizes 12 to 20. Priced \$22.95

*Reg. U.S. Pat. Off.

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For the name of the store in your city write to Elynor Fashions, 225 West 34th Street, New York City

CHRISTMAS CAROLYNS are lingerie gifts of extravagant loveliness. And Carolyn safeguards your good wishes by tagging all lingerie "Wash with pure Ivory Flakes." Even this housecoat of shining satin frosted with lace embroidery is Ivory-tested. Carolyn says, "Fine fabrics, dainty colors are safe in pure Ivory suds" . . . CAROLYN FASHIONS are sold in one fine store in each of 100 cities from coast to coast. For the name of the store in your city, write National Modes, 130 W. 31st St., New York City. Ask for Ivory-washables by

Carolyn





Corbœ Furs

Created by
COHEN BROS. 52nd St. inc.
1 West 52nd St., New York

Goto



Rich furs, flashing jewels . . . the brilliance of the smartest occasion . . . serve merely to accent the exquisite colors and soft texture of the new Hockanum Woolens for Evening. In duvetyn or broadcloth, they are more important than ever. You will find them in good shops everywhere . . . in luxurious wraps as illustrated, and also by the yard.

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Woolens

Hockanum Mills, Rockville, Connecticut Founded 1809

Division of M. T. Stevens & Sons Company, North Andover, Mass.

J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York

A FASHION FIRST FOR FEET THIS FALL

the Shuglov BY GOODRICH Wardrobe



• with your "Elegant" Coat—

of cloth or fur, choose this Patent Suede Shuglov. It provides the needed demure femininity for your feet! Note the soft suede* finish, set off with gleaming patent leather* touches. *Model A.*

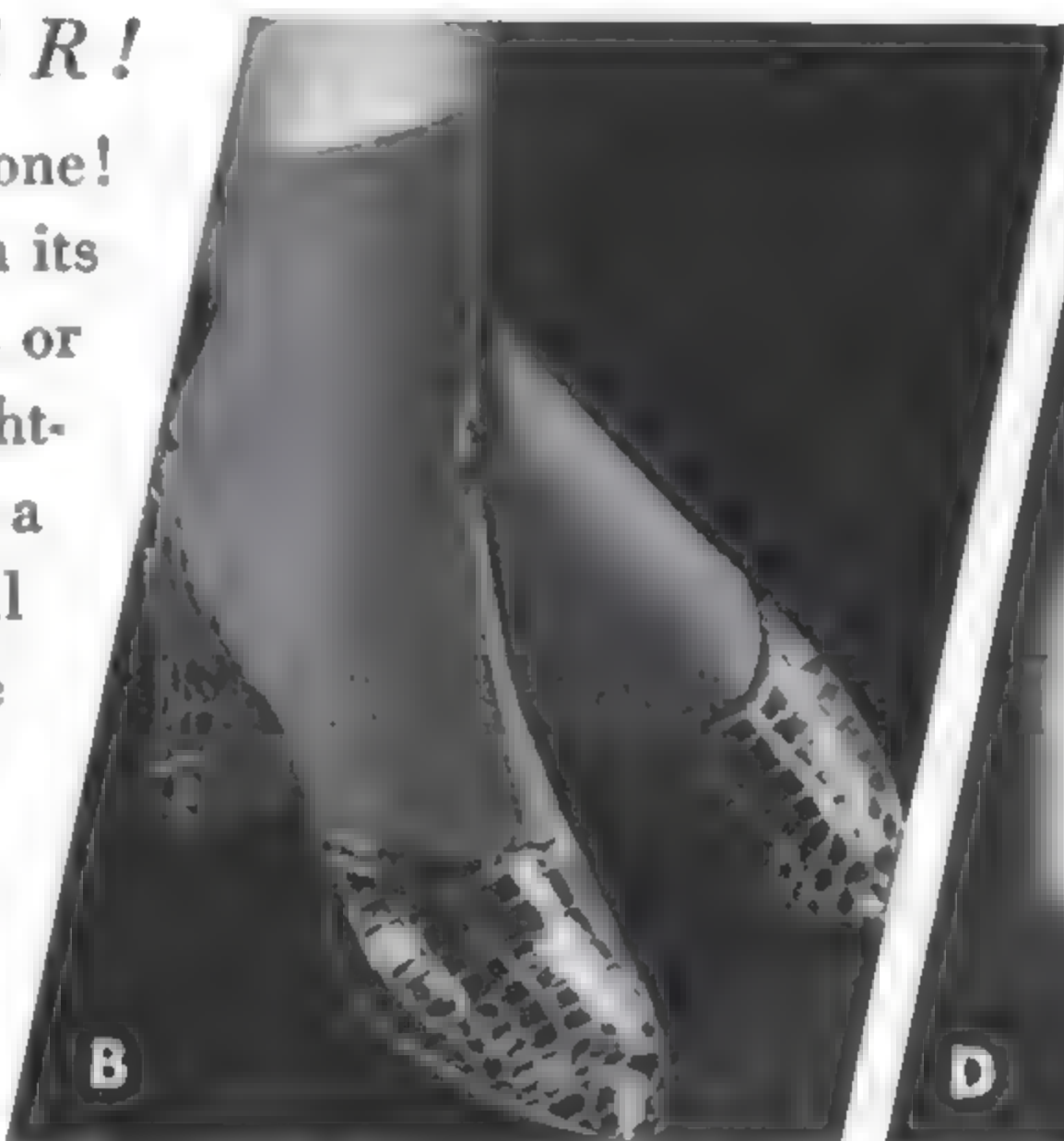
*Exact leather-effects produced by patented Texttran process



IT'S AN ACCESSORY YEAR!

Some seasons you can "switch" accessories—but not this one! Today each costume must be individually completed with its own bag, shoes, gloves, scarf. . . . So, when rain descends or snow-flakes flutter, your protective footwear must be as thoughtfully chosen as the shoes they cover! This page discloses a Shuglov Wardrobe that will carry you triumphantly to formal or informal affairs, despite bad weather! All Shuglovs are feather-light. Suavely fitting. Come in both Black and Brown. High models have concealed Talon fasteners, to preserve the graceful lines. Choose your Shuglov Wardrobe soon — for Shuglovs have a way of selling faster than we can supply them!

B. F. GOODRICH CO., FOOTWEAR DIVISION, WATERTOWN, MASS.



• with your sports Fur

Model C. Brogan type Shuglov Calf* Oxfords with broad, college heels. *Model D.* Suede* Oxford for formal wear.

• with your Town Tweeds

Model B. Gator-Suede Shuglovs. Trimly Tailored. Contrasting alligator* toes and heels.

Shuglovs BY GOODRICH—AS SMART AS THE FINE SHOES THEY PROTECT

Are you her type?



AS A LIPSTICK **TROPICAL**

AS A PERFUME **SHALIMAR**
ALL OF **GUERLAIN**

FOR WOMEN

FOR MEN



FOR MEN

SOCKS

Pure silk, plain, colored and Swiss embroidered
6 x 3 ribbed wool and lisle
"Scotsox"—a riot of color,
100% virgin wool
French type lisle, embroidered
Silk and wool, ribbed effect
Toppers (garter-built-in)

TIES

Brocade, moire, foulard,
reps and satins in smartest
new effects

PERSONAL FIT SHIRTS —
figured and plain broadcloth;
striped and figured Madras

Realsilk's

CHRISTMAS GIFT SERVICE

we deliver it to you



1—Just 'phone Realsilk Representative. 2—He calls—you select—and order. 3—Delivered wrapped as a gift when and where you say.

Nightmares at night—buried under tons of presents, stickers and Christmas ribbon? Spots before your eyes every time you pass a calendar? Well, as they say, "Good-by to All That". Take advantage of Realsilk's new trouble-free Gift Service.

Not just the gifts—but beautifully wrapped for you—Christmas-y with ribbon, stickers and Cellophane. Each gift personalized by your own greeting card then sent anywhere in the United States, any time you specify. At practically no cost—just a slight charge.

Just think—no need to take home and re-wrap; then mail. No need to take home at all. Realsilk does it all for you—any size package, any assortment—all ready for the Christmas Tree! . . . To indulge in this new service all you need is your list, an easy chair and a nice warm room. In marches a complete shop. Brought by the Realsilk Representative.

In a trice you have Uncle John, Cousin Nell, Grandpa Bates, Godfather George, friend Husband, and Mrs. McGonigle settled for Christmas, 1937. You haven't a curl out of place and the load's off your mind.

UNDERSHIRTS—Swiss ribbed lisle and Real-Ray

SHORTS—Broadcloth and Real-Ray

PAJAMAS—Pure silk and Soisette—middy and coat style

MUFFLERS—Pure wool, hand loomed

FOR WOMEN

HOSIERY—everything from ultra-sheer 2-thread chiffon to service weights. Sandal soles—mesh—lace clocks. Smartest shades.

SLIPS

New styles, imported, hand-made and hand-embroidered

Lace trimmed or tailored Satin, crepe, and Real-Ray Slips with matching panties

GOWNS

New, imported, hand-made styles, hand-embroidered—and with hand-made lace

Tea rose and opal satin, with Alencon lace

Tailored and lace trimmed silk crepe

Real-Ray flat weave in vanity rose and flower blue

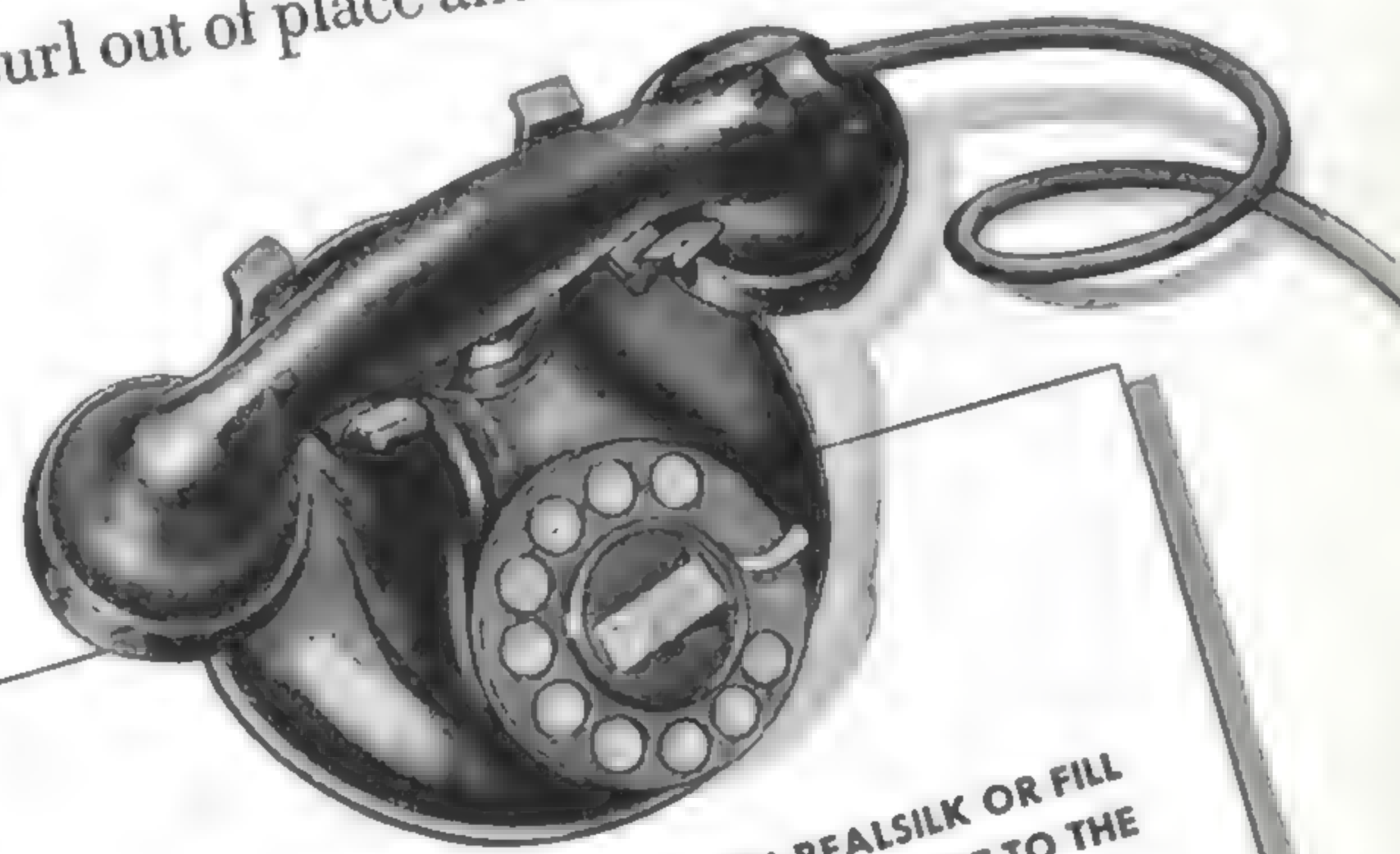
Dainty Bemberg sheer prints

LOUNGING PAJAMAS—Real-Ray polo cloth in dark blue and rust. Real-Ray crepe with harmonizing $\frac{3}{4}$ coats in combinations of dusky rose and St. James blue, canna and Saratoga green

SLEEPING PAJAMAS AND SATIN NEGLIGEEES—(Alencon lace trimmed)

TAILORED SATIN ROBES—wool-and-spun-rayon robes

ZIPPER HOUSE COATS—in Real-Ray prints



PHONE FOR AN APPOINTMENT WITH REALSILK OR FILL OUT THIS APPOINTMENT BLANK AND MAIL IT DIRECT TO THE REALSILK HOSIERY MILLS, INC., INDIANAPOLIS, INDIANA

Name..... State.....
Street Address.....
City.....
I should like your Representative to call me for an appointment some time during the week of.....

"Debutante" Its 13-gored skirt has rhythm. The neckline is convertible and you'll find two useful pockets set in each side of the front panel. In wedgwood, raspberry, wine, aqua, dusty, or royal blue. Sizes 12 to 20.

"Papillon" Delicate beauty of flannel with satin butterflies in matching color. Form fitting with many slender gores to give you height. In cameo rose or skyblue. Sizes 12 to 20.



"Cameo" A Heim adaptation in which delicate trapunto etches a rich pattern from collar to graceful hem. In royal, wine, roseberry, ciel, dusty pink, or dusty blue. Sizes 12 to 20.

MERRY CHRISTMAS TO A LOVELY LADY WHO...
adores luxury. Here are Botany Flannel Robes to fulfill her desire for the beautiful. Designed to trail opulently, in soft flattering colors. And warm, of course! Each robe carries the Botany label — hall-mark of fine flannel. These styles are at your favorite store, or write directly to Botany.



"Bouquet" Flowers appliqued in brilliant colors on the sleeves and pocket give it a jewel-like beauty that is carried out in two-toned satin piping on the facing, pocket and buttons. In wine, aqua, porcelain blue, geranium, black, or royal. Sizes 12 to 20.



"Chez-Moi" Intimate luxury. A robe of impressive beauty for living room or boudoir. Lustrous satin revers and jeweled buttons. In royal, wine, aqua, or geranium. Sizes 12 to 20.



"Lady of the Manor" Copy of Worth of London model. Its revealing lines emphasized by many gores. Slide fastener up the front with opulent pompons of self color at its new collarless neckline. In strawberry, wine, royal, or aqua. Sizes 12 to 20.

Botany
FLANNEL ROBES

Botany
Flannel

BOTANY WORSTED MILLS, PASSAIC, NEW JERSEY • NEW YORK SHOWROOMS, 1450 BROADWAY
Manufacturers of Fabrics for Women's Wear and Men's Wear • Top-Dyed Yarns for Hand Knitting
Creators of the Botany Tie • Makers of the Botany Robe for Men



The fitter said: "It's easy to be a
WOMAN OF 3 FIGURES
 especially when
 your corsets have **Talon** fasteners!"
Reg. U. S. Pat. Off.



1. "SOUNDS HARD to have the three figures fashion now demands. Actually, it's easy! Take this suit. Slim. Tight. Yet smooth as glass! That's what the right corset—and its flat-lying TALON fastener do for you."



2. "NOW LOOK at these 'hour-glass' lines. A new figure. Yet a simple change. Again, it's all in the correct corset—and the TALON slide fastener to prevent bumps and ridges at hips and waist."



3. "YOU SEE! Wear the correct corset to mould your figure. Make certain it has a TALON fastener for smoothness at the 'mid-riff.' And, presto, the figure that was first a perfect reed, then a perfect 'hour-glass,' becomes a perfect Directoire!"

You need corsets with the flat-lying TALON slide fastener to wear this season's tight-fitting dresses
Reg. U. S. Pat. Off.

MORNING, afternoon, evening . . . almost everything you wear this winter requires a different figure . . . a different corset.

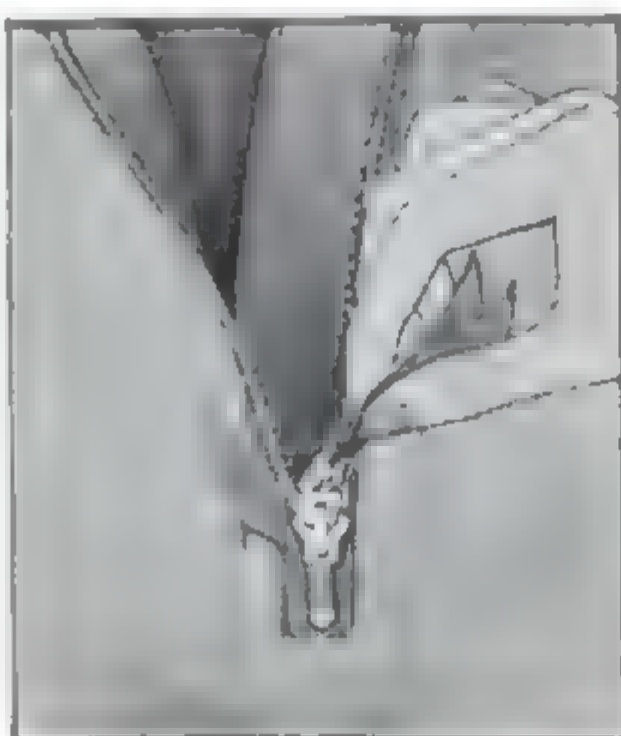
And, because the new dresses hug your figure like a sheath, every corset you wear should be closed with the flat-lying Talon slide fastener.

For today the silhouette of fashion is a *completely smooth* silhouette. Not even the slight protrusion of a corset closure may show.

This is so important! Make sure your girdles and all-in-ones have the smooth Talon fastener!

Please address all inquiries to Talon, Inc., 71 West 35th Street, New York, N. Y.

TALON, INC., MEADVILLE, PA.



TALON fastener is the only slide fastener especially made to meet the severe requirements of foundation garments. It locks securely. It is not harmed by laundering. And it always operates with perfect ease and smoothness.

TALON SLIDE FASTENER

Reg. U. S. Pat. Off.



thank goodness we've got
SCUFFLESS HEELS



Here's a perky BANCROFT WALKER CO. shoe in rich suede with a discreet dash of patent. The gracefully curved silhouette and six-eyelet front make it ride high—an ideal counterpart of the new soaring hemlines. The heel on this "Foot Delight" shoe is *scuffless*.

In the autumn and late fall you go places—do things that make life hard for your shoes. One wise precaution you *can* take—be sure your shoes have scuffless heels. Then you can forget all about scuffed, cracked or marred shoe heels.

Today you can get shoes with scuffless heels in almost any store. And incidentally, the two *very* lovely shoes shown on this page have scuffless heels! The shoes are made by Bancroft Walker Co. and by Marshall, Meadows & Stewart, Inc.—the heels are made scuffless with Du Pont "Pyrheel." Be sure to ask for scuffless heels next time you buy shoes. They're practical, smart and most important—they won't scuff.

Borrowing the new trim lines of the fall suits, MARSHALL, MEADOWS & STEWART, INC., have created this perfect partner for daytime smartness. The oxford pictured is made of soft brown kidskin with genuine lizard trim. The perfectly matching "Styel" heel is *scuffless* lizard effect.



Scuffless
PYRAHEEL

REG. U. S. PAT. OFF.



Flattering figure-molding you've never had before!



"Foundettes"

BY MUNSINGWEAR
WITH THE NEW

Bando-Lure Top

FIGURE molding such as you never dreamed possible! The new high uplift bust line . . . youthful, firm . . . with a resultant longer and slenderized torso. Your whole figure slimmed, trimmed, and made infinitely more chic! And, all done so comfortably, so easily, whether your bust is small, average or full.

This is the thrilling result of an utterly new type bandeau top, called *Bando-lure*, designed exclusively for "Foundettes"

by Munsingwear. No other foundation brings you the new *Bando-lure* top. No other bandeau offers such advantages!

Start looking your best today in one of these new two-way stretch "Foundettes" of extra-resilient Lastex. If you wear a "Foundette" girdle, you can get the same high uplift bust line with a separate "Foundette" *Bando-lure* bandeau. "Foundettes" are thriftily priced from \$1.00 to \$12.50.

MUNSINGWEAR, MINNEAPOLIS

LAST CALL FOR

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1938 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entry blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than Nov. 20th.

3. The contest will consist of two parts: first, a series of six quizzes to be answered by the entrants; second, a thesis (not to exceed 1500 words) on a general fashion subject to be selected by Vogue.

4. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue and the succeeding quizzes will appear in the issues of December 1st, January 1st, February 1st, March 1st and April 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

5. Each quiz will be made up from 5 to 10 questions which will range, in subject matter, from definite fashion points to "idea" questions concerning the general subject of fashions.

6. Papers will be graded on these points:
(a) Fashion knowledge derived from a study of Vogue.
(b) Clear and vivid writing.
(c) Dramatic presentation of ideas.
(d) General promotion.

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers which are received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all six of the quizzes and write a thesis in order to be eligible for a prize.

9. Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words in length and are due on April 20, 1938.

10. All test papers and theses must be typewritten in double space on one side of page. Name and college of the contestant must appear on every page.

11. The judges of the contest will be the Editors of Vogue. Their decision, in every instance, will be final.

12. The winners of the *Prix de Paris* will be announced on or about May 15th, 1938. The girls selected by the Editors, on the basis of test answers, theses and interviews, will join Vogue's staff for the following year. First prize is a year's employment with Vogue, at least six months of which will be spent in the Paris office. The winner will be paid an adequate salary plus her expenses to and from Paris. The winner of second place in the contest will be employed for at least six months in the New York office of Vogue. Suitability for permanent positions on Vogue's staff will also be a factor in the selection of the prize-winners.

PRIX de PARIS

November 20th Final Day
for Entries

Opportunity is knocking for the last time this year—the opportunity for seniors to enroll in Vogue's third annual Prix de Paris. Only a few days remain in which to fill out your entry blank for this fashion career contest. The day you enroll you can count as the red letter day on which your professional life really started.

Prize-winner or not, Vogue's Prix de Paris will assure you valuable insight into fashion work . . . and perhaps uncover hidden talents. And consider the rewards! If you succeed in winning the first prize, you will have at least a year's employment with Vogue, six months of which will be spent on the Paris staff. If you are the winner of the second prize, you will be assigned to Vogue's New York staff for at least six months. And as in former years, Honorable Mention winners will find the road cleared for interesting careers.

At the right we again print the First Quiz. Study the October 1st and 15th issues carefully, then type your answers neatly. Attach these questions or a typed copy of them to your answers and mail to Vogue's Prix de Paris, 420 Lexington Ave., New York City, by November 20th.

QUIZ NO. 1

1 As has been done in the "Dictionary of New Expressions" on page 159 of the October 1, 1937, issue of Vogue, define the following words:

- (a) duvetine
- (b) cylinder silhouette
- (c) Gaby Deslys
- (d) baroque
- (e) cyclamen
- (f) Polonaise dress
- (g) cabochon emerald
- (h) Beauvais embroidery
- (i) peignoir
- (j) a Fritzi Scheff waist

If you can think of another word that should be included in such a "dictionary", you may substitute it for one of the first two words above.

2 On pages 114 and 115 of the October 15 issue of Vogue, three different changes of accessories have been suggested to play against a black dress. Replace these accessories with others of your own choosing. You may clip them from the past issues, sketch them, or describe them in any manner that you wish, but indicate clearly which accessories you would use for each occasion.

3 Suggest a new title to use in the place of either "October Proposals", on page 125 of the October 1st issue of Vogue, or "Fur Trappings", on page 85 of the October 15th issue of Vogue. The title you suggest should not be more than three letters longer than the original title.

4 Write your own "Vogue's-Eye View" of approximately fifty words for the October 15 issue of Vogue.

5 What is your opinion of the sketches accompanying Vogue's Spot-Light on pages 88 and 89 of the October 15 issue? Suggest new ideas that might be used instead.

6 In buying a "basic dress" for your winter wardrobe, for what important fashion points would you look? What accessories would you wear with it?

ENTRY BLANK VOGUE'S PRIX DE PARIS, 420 Lexington Avenue, New York City

Please enroll my name as an entrant in Vogue's third *Prix de Paris* Contest

Name _____

PLEASE PRINT

Home Address _____

I am a member of the class of 1938 of _____

- ☐ College
- ☐ University

College Address _____

GALA FASHIONS

OF COHAMA SWANBACK

PEBBLED SATIN IN *Celanese**

Look your prettiest for the festive evenings of the Winter season in these glamour dresses eminently suited to the elegance of the new mode. Their softly gleaming Celanese Swanback Satin by Cohama is woven with Celanese, a synthetic yarn. Luxurious in texture, it is definitely becoming. The slender, figure-enhancing silhouettes are full of allure.

A—Gold bead embroidery accents this Directoire gown in peacock, gold or green. 22.95
B—A lovely frock of peacock, copper or black, accented with a clip of brilliants. 22.95
C—A rhinestone-studded sheaf of white, pastel blue or ashes of roses. Matching jacket. 25.00

IN THE COLORS INDICATED AND OTHER LEADING SHADES—SIZES 12 TO 20

At the fine stores listed below, or write

STERN & GOLDBERG, 525 SEVENTH AVE., NEW YORK



Best & Co.

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Garden City, Mamaroneck, East Orange, Cleveland Heights,
Grosse Pointe, Brookline, Ardmore

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Birmingham, Ala.	Loveman, Joseph & Loeb
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Minneapolis, Minn.	Powers D. G. Co.
Niagara Falls, N. Y.	J. N. Adam Co.
Portland, Ore.	Chas. F. Berg, Inc.
Providence, R. I.	Gladding's, Inc.
Richmond, Va.	Miller & Rhoads
Rochester, N. Y.	Sibley, Lindsay & Curr
St. Louis, Mo.	Thomas W. Garland Co.
San Francisco, Calif.	Roos Bros.
Washington, D. C.	Woodward & Lothrop
Youngstown, Ohio	Chas. Livingston Sons

*Reg. U.S. Pat. Off.

go modern with
SHADOWTONE*
 colorful • washable • stain-proof • fabric-weight



Thank the clever, drop-back feature of Boyle's Paktinall for ending frantic searches, disastrous spills.
 48.50



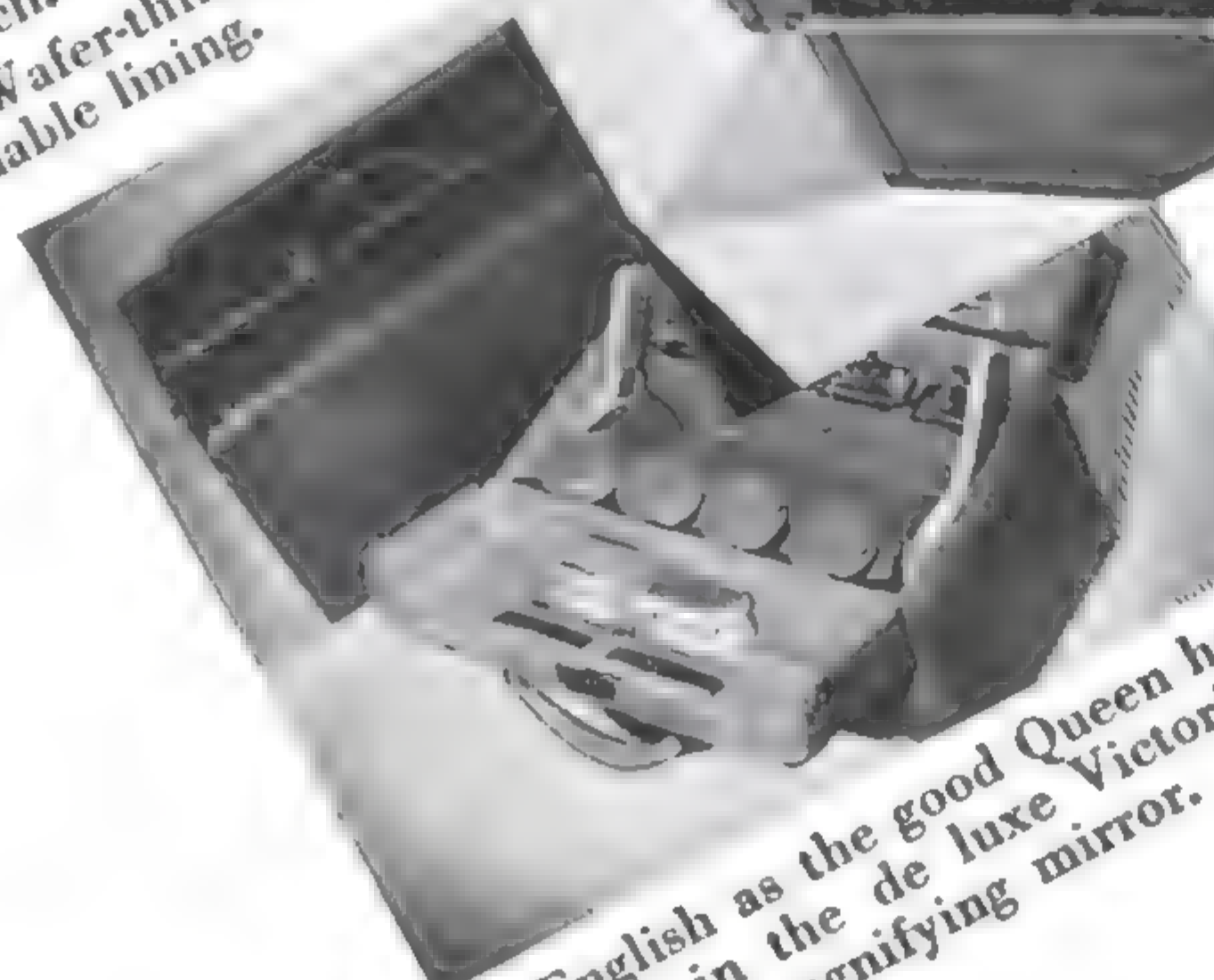
Minimum Essentials for Smart Flying. Only half capacity is used when you have packed twelve dresses in this 21 inch Boylerobe. Toiletries travel upright in the lower half of the fitted twin deck over-night bag. The Set, 115



Left: The Continental, French angle 25.00
 on chic kit bags, 15 inch, fitted 15.
 Right: Beau-pack. Wafer-thin, fitted travel box with washable lining. 15.



Hat and shoe trunks combined in miniature, and a lingerie tray added, in this compact, roomy Hat and Shoe case. 68.50



As English as the good Queen herself. Fittings in the de luxe Victoria case include a magnifying mirror. 68.50

Everything you have wished for in luggage! Rich color in jeweled shadow tones (amber, jade, garnet and crystal) to give a lift to your tweeds. Staunch steerhide, incredibly light for flying . . . immune to grime and stains. Even ink spots wipe off with soap and water! See this exclusive gift and winter cruise series in Shadowtone, the new leather with a weather eye for every casualty.

At these and other important shops:

SAKS-FIFTH AVENUE	New York City
LORD & TAYLOR	New York City
BROMBERG GALLERIES	Birmingham, Ala.
GILLIES & SONS, INC.	Boston, Mass.
SOUTHERN SADDLERY CO.	Chattanooga, Tenn.
MARSHALL FIELD & COMPANY	Chicago, Ill.
THE HALL BROS. CO.	Cleveland, Ohio
NEIMAN-MARCUS CO.	Dallas, Texas
THE DANIELS & FISHER STORES CO.	Denver, Colo.
THE J. L. HUDSON COMPANY	Detroit, Mich.
TUTTLE & CLARK	Detroit, Mich.
MORI LUGGAGE STORE	Jackson, Miss.
A. W. JOHNSON CO.	Kalamazoo, Mich.
EMERY, BIRD, THAYER DRY GOODS CO.	Kansas City, Mo.
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SLAVICK JEWELRY CO.	Los Angeles, Calif.
BURDINE'S, INC.	Miami, Fla.
McNEIL AND MOORE	Milwaukee, Wis.
THE YOUNG-QUINLAN CO.	Minneapolis, Minn.
BLOCK AND KUHLE CO.	Peoria, Ill.
GEO. B. BAINS & SON, INC.	Philadelphia, Pa.
BERRY-BURK & CO., INC.	Richmond, Va.
B. FORMAN CO.	Rochester, N. Y.
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THE LASALLE & KOCH CO.	Toledo, Ohio
THE CROSBY BROS. CO.	Topeka, Kansas
PORTERS	Tucson, Ariz.
MISS JACKSON'S SHOP	Tulsa, Okla.
CAMALIER & BUCKLEY	Washington, D. C.
JULIUS GARFINKEL & CO.	Washington, D. C.

or write **BOYLE**
 36 East 31st Street, New York
 For Descriptive Booklet

(Prices slightly higher West of the Rockies)

•Copr. 1937 Boyle Leather Goods Co.



BY APPOINTMENT
TO HER MAJESTY
QUEEN MARY

R O Y A L R I T U A L

A command performance by the year's most majestic perfume—Yardley's "Bond Street" in sizes to make delightful gifts, \$2.50 to \$15.50. On sale in original, royally emblazoned wrappings only; limited quantity for early shoppers at finer stores. Yardley & Company, Ltd., New York; London; Paris; Toronto; Sydney.

YARDLEY'S *Bond Street*



TRIPLE "BOND STREET" COMPACT, REGALLY CASED
WITH THE PERFUME \$8.50

THE EXQUISITE NEW "BOND STREET" COMPACT
AND LIPSTICK, GIFT BOXED \$5.00



Holiday performance in du pont rayon



with Velvet Crush Resistant—the Star

Fashion and science are working hand in glove again. The “new story” velvets, star performers in the sweeping velvet vogue, owe two charms to science. Their radiant, supple face is made of Du Pont Rayon...most beautiful of modern man-made yarns. And now science whisks them through a process that makes them resist crushing. If they do crush, hang them in the air and their pile comes back like new! What’s more, the magic lasts! Dry cleaning doesn’t remove it. ☆ Go into carefree velvet...day and night. The world is full of beauties in Du Pont Rayon. We picture two from the sixth floor collection of

BONWIT TELLER • FIFTH AVENUE

IN COLOR OPPOSITE—A “poured” evening gown with jeweled plumes and a beautiful back.

ON THIS PAGE—Five O’Clock in velvet black with Degas pink. Two-piece with a dance-free skirt.





THE AMAZING STORY

Dermatologists have always taken an interest in cosmetics. But today their interest has developed into coöperation. Some of the greatest skin specialists are working with modern makers of cosmetics, helping to produce such amazing new products as Endocrine. Here follows a leading dermatologist's own story of what Endocrine means to you. Read it carefully. You will learn precisely what this famous doctor would tell you, if you were sitting in his office today.

"Cosmetics," said the doctor, "have a future that does not depend on high-pressure advertising and selling, but on the evolution of products that can perform. In spite of all attacks, the cosmetic industry is here to stay.

"Vanity is one of the greatest of human frailties. Why it should be deemed a frailty is hard to say, because all psychologists recognize that a good appearance helps every woman to attain success. Think of the 'psychological minus' which a woman develops when she has a poor appearance, and so feels that she is not the object of admiration. *What would she not give for the look of youth?*



This Is Where Endocrine Comes In

"This is where Endocrine comes in. For two and a half years, now, I have been studying Endocrine in my own practice. It is, as you may know, a beauty cream based on the new principle of *reconstruction*, rather than on covering up, or camouflage, if you will.

"I grew interested when a well known scientific laboratory informed me that they had created Endocrine. I found that this beauty cream contains an active, vital principle—Estradiol, also known as Dihydroxyestrin.

(CLIP THIS COUPON IF YOU HAVE DIFFICULTY IN BUYING ENDOCRINE ANYWHERE)

Endocrine
551 Fifth Avenue, New York

Please send me, for the \$3.50 enclosed, a two-ounce jar of Endocrine, postpaid, with complete instruction book. I usually buy my beauty preparations from _____

NAME OF STORE OR PHARMACY

Name _____

Address _____

City _____ State _____

"I found, too, that Endocrine is compounded of pure oils, making it a fine dermatological product as well as a vehicle for the use of the Estradiol. I am sorry I must use these scientific terms. You will follow me more easily when I explain what Endocrine does, and *why* it helps remove wrinkles and other marks of increasing age.

"Estradiol, or Dihydroxyestrin, is made synthetically, in a pure crystalline state. It is stable, and does not deteriorate in the jar of Endocrine.

Passes Through the Skin

"This active principle has a special tendency to pass through the skin and acts locally. So far, there seems to be no other substance of this type which can be absorbed through the skin.

"It would tire you if I cited all the experiments made, here and abroad, to prove that Estradiol does pass through the skin. What it does is to revitalize the skin tissues that have been weakened by age.

"And not only does age weaken the tone and elasticity of the skin, making it yellowish, wrinkled and thin, but other influences are always at work to destroy the beauty of a woman's complexion. You have seen the so-called 'sportsman's skin,' caused by exposure to wind and weather.

"Heretofore, as I say, cosmetics have been used in an attempt to cover up these symptoms. Endocrine is the only beauty cream I know which if faithfully applied every twenty-four hours—has a tendency to make the complexion clearer, and to soften harsh folds of the skin, and make fine wrinkles disappear.



"These are not mere claims. Endocrine has been thoroughly tested, not only in the laboratory, but in the private practice of many eminent doctors, and also in hospitals where it could be applied to many middle-aged and elderly women with every known medical 'control.' The tests made under such conditions are conclusive proof that Endocrine *does* work—that it *does* enable the woman who faithfully uses it to regain the smooth, unwrinkled skin of youth."

New Confidence for Women

"That is an almost incredible piece of news," said the doctor. "But we live in an age full of facts that would seem incredible to the women of fifty years ago. Would *she* have believed that airplanes can fly, or the radio can work? Would she have

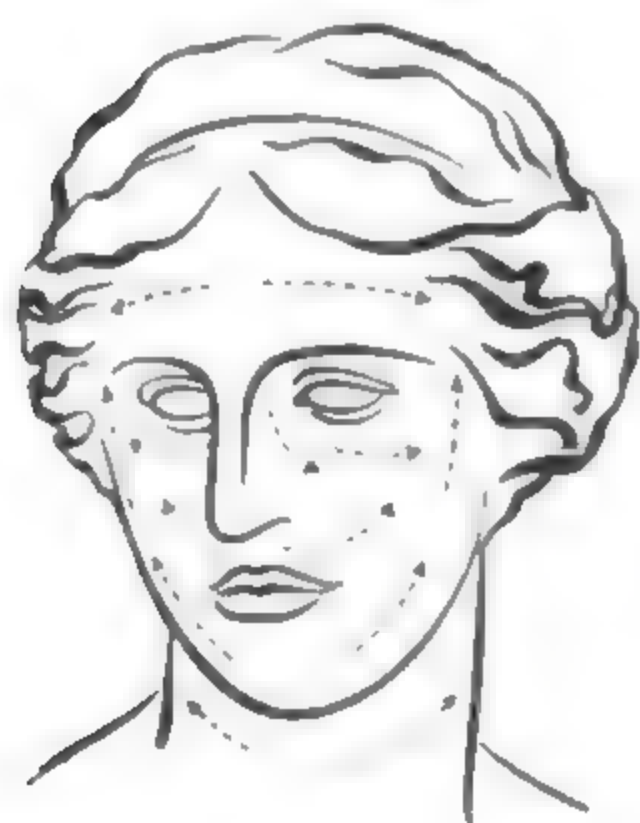
OF ENDOCREME

credited the mass of clinical reports I have here, proving that Endocrine can give new confidence and happiness to women who feared that their wrinkles had come to stay for life? Think what Endocrine may mean to some discouraged woman who was afraid to face her looking-glass—but who can now regain the complexion she feared she had forever lost."

What Endocrine Can Do

"This is the sort of thing," concluded the dermatologist, "that gives us hope for the future of the cosmetic industry. Let us

trust that all startling developments, like Endocrine, will be controlled by men who are interested in public service as well as private gain, who have funds sufficient for conclusive experiments on human beings as well as on laboratory animals, and whose sense of honor prevents their making flamboyant or misleading claims.



"The makers of Endocrine will be well-advised to publish quiet, common-sense announcements, claiming nothing not proved by evidence. Some women may *want* to be fooled—but in 25 years of practice, I can't remember meeting one.

"Women's minds go straight to the point. They want to know what Endocrine can do. They want to know that it helps prevent and even eradicate wrinkles. They want to know that it can bring back healthy, youthful-looking color, making the complexion look fresher and the skin feel smoother.

To Look Your Very Best

"Tell them these things. But tell them in a quiet sort of way, not claiming that Endocrine is a 'cure' for any skin disease, nor that it will show instant results on every woman who tries it. *Nothing worth having can be accomplished in a hurry!*

"Tell them *how* to use Endocrine. Tell them in your announcements. Leave nothing to chance. In this way you will be doing your share to make the cosmetic industry a better and finer thing for all concerned in it, whether they are high-minded modern manufacturers (of whom there are many despite the occasional rogues) or whether they are earnest, up-to-date women who are longing to look their very best in social or professional life."



Copr., 1937, Ilirestra Laboratories, Inc.

WRITE FOR THESE BOOKLETS

You can simplify your shopping and learn more about many products advertised in Vogue by writing to the addresses listed below for these booklets. They're all free unless otherwise indicated.

Beauty

ANY WOMAN CAN LOOK LOVELIER is Barbara Gould's booklet that gives treatments for women of all ages—teens, twenties, thirties and forties. This book also tells you how to overcome skin faults and how to apply your make-up. BARBARA GOULD, DEPT. V, 35 WEST 34 STREET, NEW YORK CITY.

GLAMOROUS HANDS is Barbara Bates's booklet that gives directions for her manicure beauty treatment. Prices of the basic manicure preparations are given. In addition, you may receive a folder illustrating the Barbara Bates manicure sets, with prices for each. BARBARA BATES, DEPT. V, 565 FIFTH AVENUE, NEW YORK, NEW YORK.

MOLINARD. An attractive new booklet describes Molinard's *Madrigal*, *Xmas Bells* and other famous Molinard perfumes. Prices for small, medium and large bottles are given. Molinard perfumers maintain their own plant and distilleries on the French Riviera—at Grasse. MOLINARD, DEPT. V, 610 FIFTH AVENUE, NEW YORK, NEW YORK.

TEN BEAUTY LESSONS. Harriet Hubbard Ayer will send you a series of discussions on the cause of skin faults, with specialized regimes for their correction. HARRIET HUBBARD AYER INC., DEPT. V, 323 EAST 34 STREET, NEW YORK, NEW YORK.

Schools

VOGUE'S SCHOOL DIRECTORY contains a listing of private schools for boys and girls, and vocational schools for men and women. It also gives helpful information about *how* to choose a school. A copy of the Directory may be obtained by writing VOGUE'S SCHOOL BUREAU, DEPT. 12, 420 LEXINGTON AVENUE, NEW YORK, NEW YORK.

Wardrobe

PURSUIT OF ACCURACY is Hamilton Watch Company's booklet that surveys the history of time-keeping. You may peer (via this booklet) over the shoulders of skilled craftsmen who manufacture, inspect and assemble the tiny parts of Hamilton watches. HAMILTON WATCH COMPANY, DEPT. 848B, LANCASTER, PENNSYLVANIA.

FURS AND THEIR CARE is the title of Newman and Axelrod's little book that gives eight suggestions to help you keep your furs in good condition for a longer time. NEWMAN AND AXELROD, DEPT. V, 130 WEST 30 STREET, NEW YORK CITY.

THE CORSET THAT'S DIFFERENT is Warner Brothers' booklet that describes their "Le Gant" corselets and the "Half-Size Le Gant" models. There are notes on how to care for these corsets and many illustrations of styles for all figure types. WARNER BROTHERS, DEPT. V, 200 MADISON AVE., NEW YORK CITY.

WHAT TO TAKE AND HOW TO PACK IT is Wheary's booklet that contains many tips on travelling necessities for sea voyages, airplane and train trips. The beautiful Wheary luggage is illustrated, and you are told *how* to pack your clothes. WHEARY TRUNK COMPANY, DEPT. V, RACINE, WISCONSIN.

Shoes

A GALLERY OF FINE FOOTWEAR—Shoecraft illustrates many of their styles for morning, afternoon and evening in this attractive folder. These shoes come in sizes 2½ to 12, AAAAA to C. Directions and blanks for ordering are also included. SHOECRAFT, DEPT. V, 714 FIFTH AVENUE, NEW YORK, NEW YORK.

HOW TO WALK is a helpful booklet by Alma Archer that tells you how to walk correctly. She gives exercises to help you achieve true poise in your walking, standing and sitting posture. A list of the Selby "Tru-Poise" shoe dealers will also be sent to you. THE SELBY SHOE COMPANY, DEPT. V, PORTSMOUTH, OHIO.

Silver

HOW TO BE A SUCCESSFUL HOSTESS is the title of Reed & Barton's newest booklet that discusses the plans for your parties, your equipment, menus, and service, with a helpful list of "Do's and Don'ts" for silver. Please send ten cents to cover postage. REED & BARTON, DEPT. V, TAUNTON, MASSACHUSETTS.

THE BRIDE SELECTS HER TABLE SILVER is a new Lunt booklet that tells you how to select silver, with illustrations of the distinguished Lunt patterns and price lists of each. The etiquette of marking is also discussed. LUNT SILVERSMITHS, DEPT. V, GREENFIELD, MASSACHUSETTS.

TABLE CHARM FROM DAWN TO DUSK contains advice from six famous stylists. Six beautiful tables, arranged by these well-known authorities on decoration, are set with Heirloom Plate's "Grenoble," "Longchamps" or "Chateau." This booklet will be an inspiration to you in making your own home more gracious and charming. Please send ten cents. ONEIDA, LTD., DEPT. V, ONEIDA, NEW YORK.

Travel

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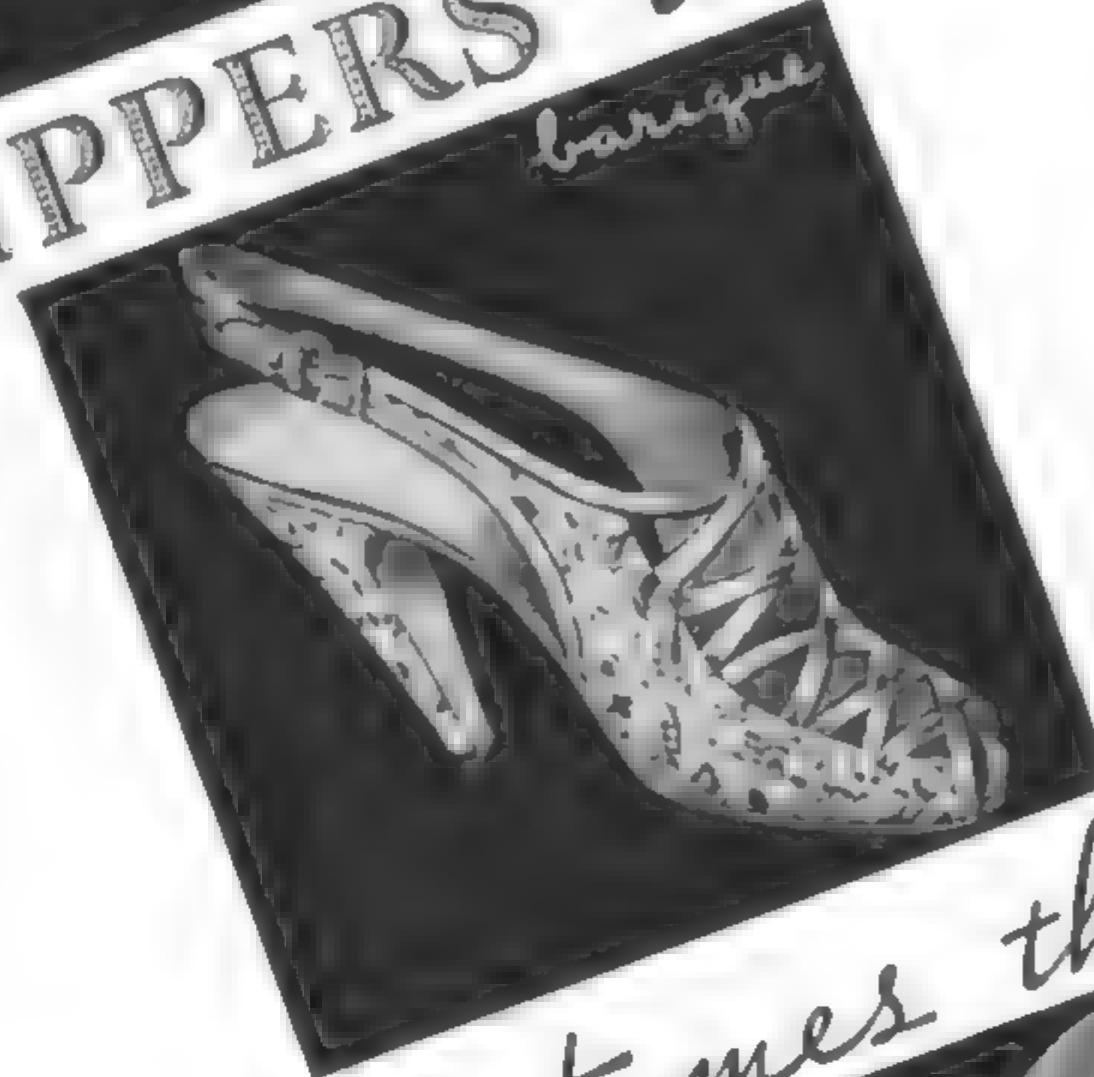
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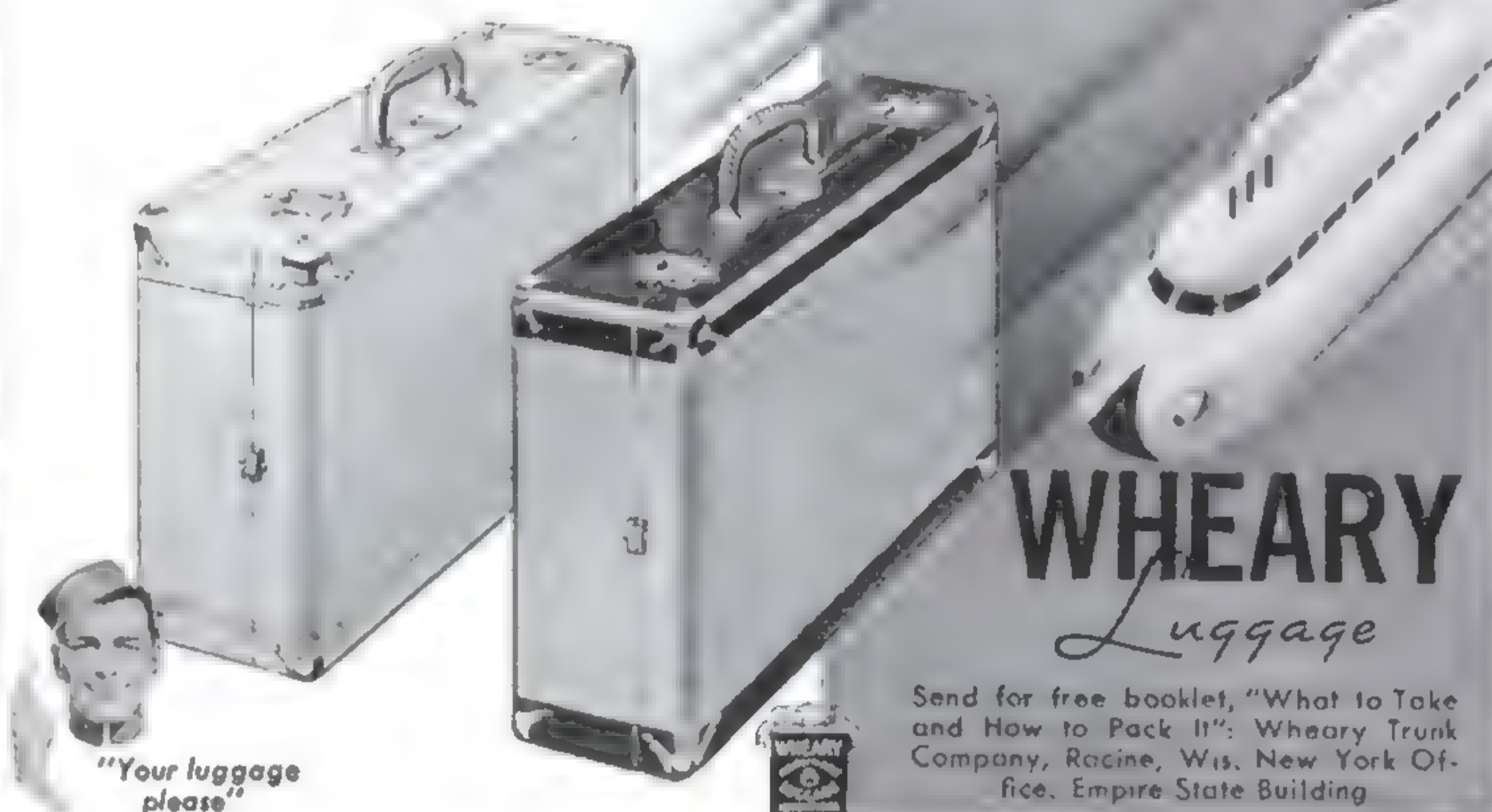
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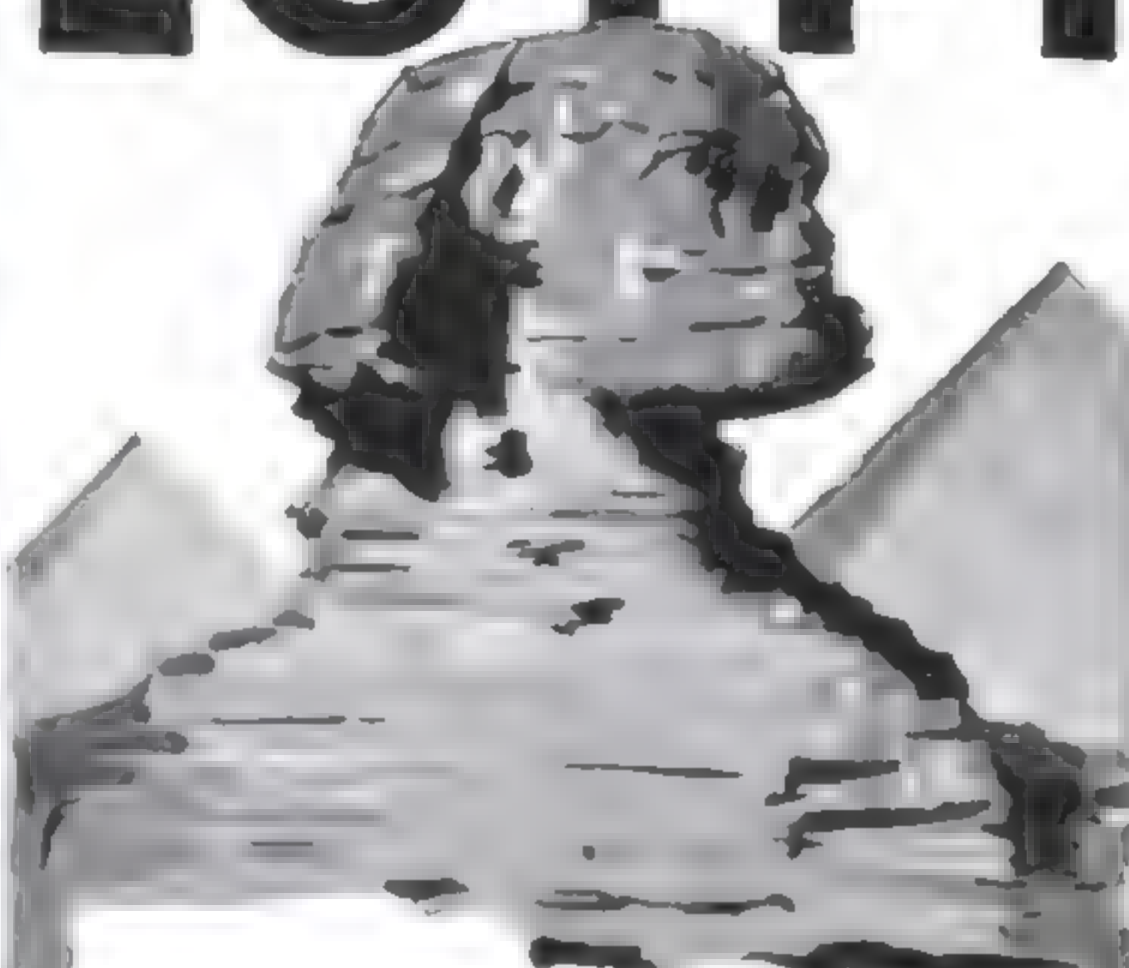
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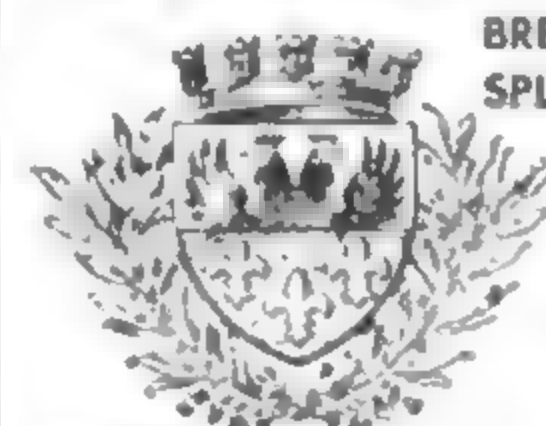
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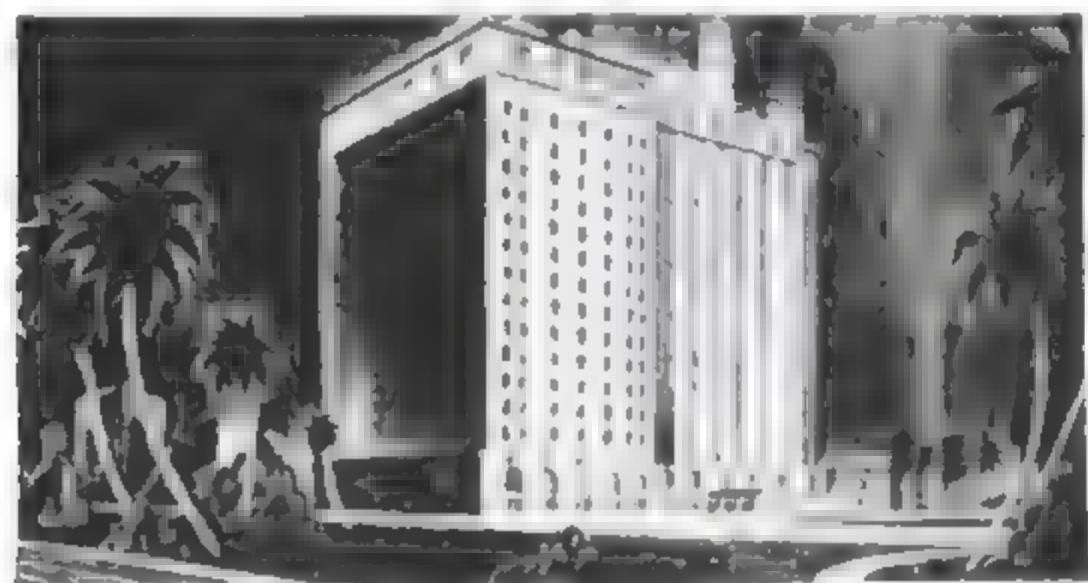
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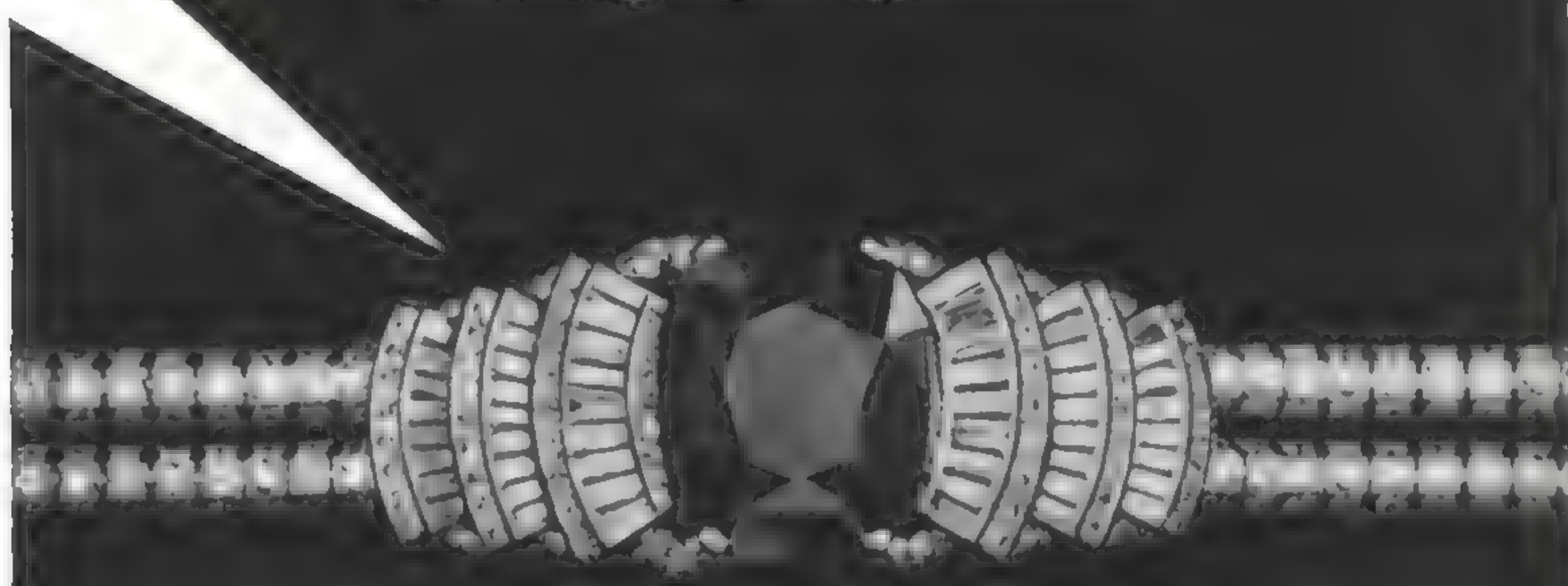
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DECORATOR'S DAY-BOOK

IN the new Lord and Taylor show we have, plainly enough, an example of a film's influence on decoration. The French (and magnificent) "Mayerling" is the film; and Mr. William Pahlmann's series of rooms—in spite of the use of eighteenth-century pieces—are 1889 in feeling.

In the small foyer, with its black floor inlaid with baroque scrolls in cream, a curious pale yellow-beige makes the walls, with an outer scroll in beige-pink. The curtains of deep ivory are lined with the same crimson-and-cream striped satin that covers the cushions on four blackamoor benches. In a mirrored niche, a fine Louis XVI. barometer is hung over a console table of the same moment, and centred in the room is a small eighteenth-century table of inlaid marble.

A long drawing-room opening from this has beige-pink walls and curtains of felt to match, banded with galloon—certainly an 1889 revival. In this room, the colour is all held down to a dusty tone: soft beiges, dull gold colour, and, of all things, a green carpet. The shallow overdoors are modern grisailles in the Louis XVI. manner.

The dining-room again reflects the "Eighties," with its walls upholstered in beige-and-blue striped damask, and a very ingenious treatment of the windows: a narrow-panelled screen of the same striped damask is fitted under the grey satin curtains, which, closed at night, continues the effect of the striped wall. The circular table has a floor-length circular cover of plum felt banded with white Greek-key galloon, and, over this, an antique-mirrored top cut in six pie-shaped sections. There is a very fine Empire commode in this room, two chairs covered with the plum-coloured felt of the table, and six white-and-gilt Empire armchairs.

Mr. Pahlmann calls the small bedroom "Victorian with modern touches," and the walls hung with quilted chintz in a swag pattern of salmon, grey, and white are a refreshing modern touch. Here again we have the "Mayerling" note, in the Victorian furniture, charming pieces of black-and-gilt lacquer against a white carpet. The salmon-pink of the walls is repeated in the coverings of several chairs, with two comfortable (and Victorian) armchairs covered with thoroughly 1889 sage-green velvet.

"PROGRESS HOUSE"

Altman's redecoration of their "Progress House" begins with a small octagonal foyer, pink in colour, with amplified Greek-key motifs in white. There is a very handsome mirror with a faceted mirrored frame and an applied mirrored Louis XIV. urn in the exact centre. The drawing-room has slate-grey walls with a carpet in the same colour; and enormous end-tables, like great cubes of antique mirrored glass, support column-lamps of chunkily cut crystal. There is some furniture of a squared Biedermeier type in blond wood covered with a blue-and-grey striped fabric; and a commode, modern eighteenth-century in a way, with its top painted to imitate reddish porphyry, and the sides covered with marbled paper in dull red, slate-grey, and white. A table has a slate-blue painted top, a pair of column-lamps are shaded in shiny black, and two Raoul Dufy drawings have frames of blond wood.

In the rather baroque dining-room, there is a very entertaining overdoor of carved wood: silvered cornucopias that spill pewter-coloured satin valances edged with green fringe. In a small yellow-striped room are a pair of Sheraton armchairs in tortoise-shell paint, with yellow-dotted satin cushions, and, in a small recessed and mirrored niche over the mantelpiece, a Wedgwood urn of black basalt. The bedroom, in pale grey-blue, features a vast bed with a headboard of carved wood in a baroque pattern, backed with mirror. Can this be "Mayerling" again?

DECORATOR'S DAY-BOOK

James Reynolds' decoration of his own flat is a fine example of the highly personal background that is so seldom achieved. The drawing-room is all pale greys and whites, centred about a superb eighteenth-century Italian gilt mirror that has been the key-note of Mr. Reynolds' rooms for a number of years. This high-ceilinged room (Mr. Reynolds literally raised the roof to get its surprising height) always has a great mass of white flowers in one corner, since they are the only flowers that really are becoming to it; eighteenth-century furniture in old white and gilt; and a pair of small Louis XVI. *canapés* in bottle-green Viennese velvet. The curtains are heavy corded silk in the palest grey, the sort of old dress-silk that stands alone, as people used to say, and the whole feeling of the room is that of an Irish country house.

In the narrow corridor that connects with the sitting-dining-room, there are two circular plaques of horses' heads in high relief, as an introduction to the general idea of the room with its dark green woodwork and curtains of hunting-coat red. There is a mantelpiece in black and gilt, Empire furniture of Italian origin, and a particularly fine pair of small bookcases that balance the mantelpiece wall.

Mr. Reynolds' decorations in the small, white-walled bath have great space and simplicity. In enormous white urns are grouped all the dark plum-red fruits that exist in France—branches of plums, cherries, blackberries, and even the rare varieties of peaches and figs that have that curious deep colour, are all arranged with branches of deep green leaves and casually grouped about the room.

AT JAMES PENDLETON'S

James Pendleton's summer in Paris is responsible for a number of things, notably an extraordinary pair of Restoration vases. These were made in Paris in 1844, and each vase is four feet high, with its circular pedestal, of cream-coloured unglazed porcelain, entwined with soft pink ivy modelled in high relief. They are really, as we say, something to build a room about, and will probably find their way into a pair of niches in a dining-room with pink walls and a cream-coloured carpet.

Mr. Pendleton is working, too, on an idea that should be encouraged: a collected showing—at the coming World's Fair—of representative decoration. The Paris Exhibition has little or none, and Mr. Pendleton feels that we should not make the same mistake, since decoration is, perhaps, as important a way as we have of showing how we live.

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NOBLESSE OBLIGE

A part of Christmas, and one of the most familiar figures of the Christmas season, is the Salvation Army Santa Claus on the street corner. Perhaps you accept him without a mental murmur—without remembering that the need he serves is a very great one. We wish this year could be an exception to that need, but it isn't. There are, as there will always be, a large number of people who require the help that the Salvation Army gives so endlessly. Their wants, and the reasons for them, are carefully studied and intelligently dealt with. Even if it means the sacrifice of one of your favourite charities, carry on the universal tradition of giving your share to the Salvation Army.



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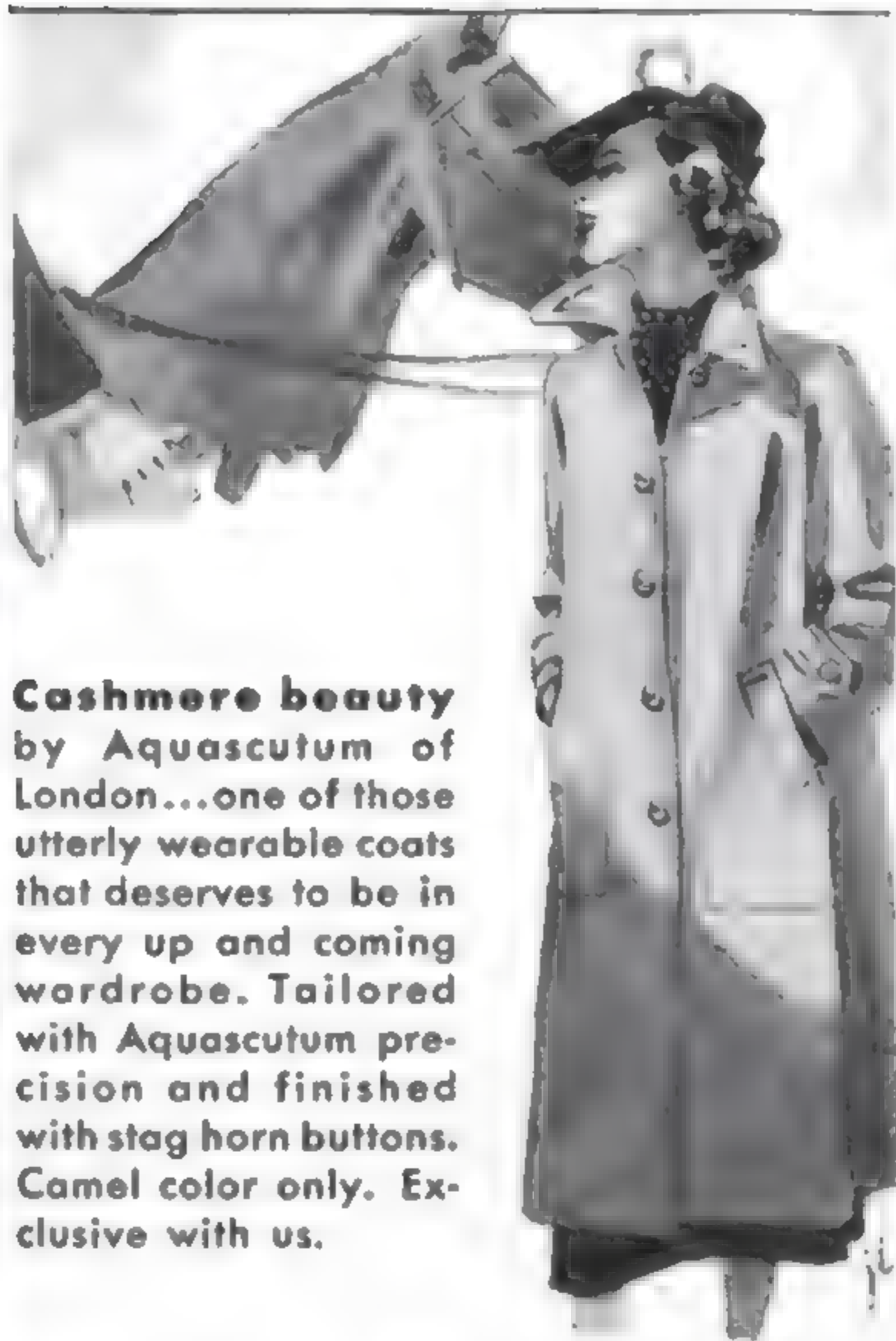
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Private made public



One of the most notable private art collections in the world has recently been presented by its owner, Mr. Jules S. Bache, to the State of New York, and is now open to the public, at 814 Fifth Avenue. Mr. Bache's home is the most perfect setting imaginable for the seventy-seven Old Masters that he has acquired in the last quarter-century.

For example, Italian paintings are at their best when hung on plaster. You'll see them on the plaster walls of the entrance-hall—Botticelli's "Coronation of the Virgin," a Madonna by Filippino Lippi, a famous Titian, and Raphael's portrait of Giuliano dei Medici, the Duke of Nemours. There is also a terra-cotta plaque by Luca della Robbia, as well as two cabinets of Limoges enamels, unbelievably beautiful in coloring and design. In Mr. Bache's dining-room, the spirit reflected by the age of the English portrait-painters, Gainsborough, Romney, and the rest, is appropriately carried out in the Chippendale furniture.

Goya's charming portrait of the little Don Manuel Osorio di Zuñiga hangs at the head of the staircase leading to the second floor; and there, in an exquisite salon with painted panelling, are shown works of the French school. We regretted not seeing again the three paintings by Watteau, Fragonard, and Pater, now being returned from Paris, where they spent the summer at the French Exposition. The library is a treasure-house of Dutch art, including fine works by Memlinc and Dürer.

On the third floor, the sombre beauty of the oak-panelled walls of the den makes an ideal foil for the dramatic lighting on the two Rembrandts, on the portrait head of Maria Theresa by Velasquez, and the studies of Hans Holbein, the younger.

But you must see Mr. Bache's treasures for yourself. For one thing, there is a valuable lesson for amateur collectors in the cohesiveness of his gallery of pictures; it is the result of an excellent taste and an independent judgment. And decorators can take notes on the setting of paintings,

shown in such a way as to give them their full value as pictures, and yet make them an integral part of the decorative scheme of a room. Admittance will be, for the time at least, by card. You can obtain one by writing to the custodian of the collection, Mrs. Mary D. Benson, at 814 Fifth Avenue.

Match points

Those of you who can't bear to lay away your tennis-racket and balls when winter approaches, can still have your games and matches even in blizzards—at New York's indoor tennis-courts. There's absolutely no excuse for letting your game go to seed or getting out of condition, and, if you've been meaning to learn tennis for years, but have never gotten to it, now's your time. After a winter of brisk work-outs, your back hand will be all ready to trot out in public, in the best amaze-your-friends fashion.

GABY LYONS is moving his tennis headquarters to 120 West Sixty-Second Street, at the Two Hundred and Twelfth Coast Artillery Armory, where you can either play your own game or learn how it's done. (Mr. Lyons himself will take care of *that* end of it.) Telephone for your court beforehand, RHilander 4-9639.

TUDOR CITY has the Tudor City Tennis Club, where non-members may play. Call MUrray Hill 4-1552 for reservations.

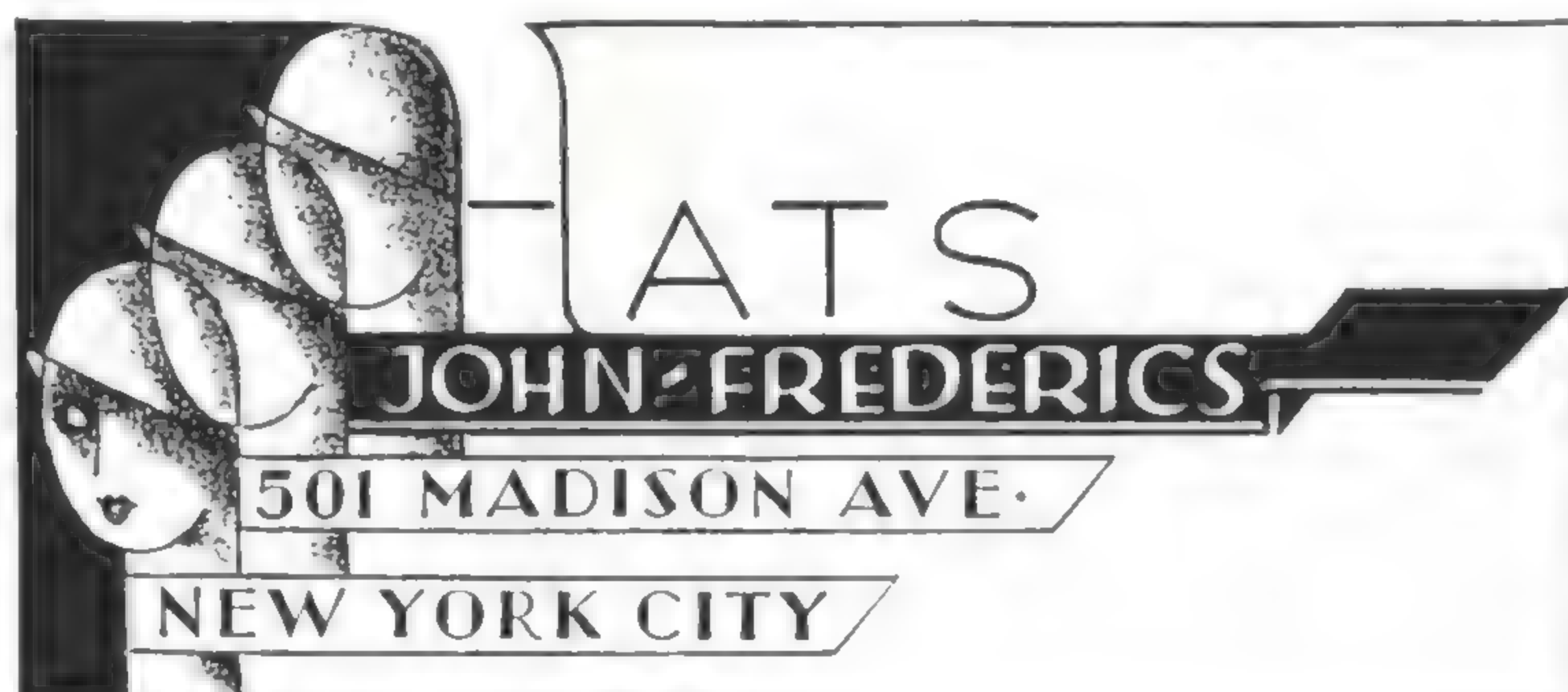
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Starting to train at the age of five with his father, the great Master Beppe Nadi, he won the Junior Tournament in Foil and Sabre at Milan, Italy, when he was thirteen, and was Amateur Champion of Italy at twenty-one. Since then, he has fought and won fifty-five competitions, thirty-one of which were individual matches against title holders of two generations in Europe, both professional and amateur. For his Olympic victories at Belgium in 1920, he was rewarded with the Knighthood of the Crown by His Majesty the King of Italy. He was twenty-one at that time, the youngest Knight of the country.

With such a background of achievements, his first appearance in New York was, of course, a stimulus to fencing interest. And since then the sharp exclamations of "Touché" and "En Garde" have rung increasingly more familiar to our ears—as this slim and elegant Italian continued his exhibitions and private lessons in an attempt to make the United States as fencing-conscious as Europe has always been. Now, in addition to his own private fencing studio at the Savoy-Plaza, he is beginning fencing classes in the Chalif Studios at Rockefeller Center—and either one is a chance to study under a master of the sport. You may ar-



range for class lessons by the month, with lessons three times a week (and, for, may we add, an extremely moderate tariff!).

Buckets of fun



"The Fireman's Flame," a galloping musical melodrama complete with two villains, hero, heroine, dastardly double-dealing, and a high percentage of coincidence, is now playing hilariously at the American Music Hall, 141 East Fifty-Fifth Street, the erstwhile home of "Naughty-Naught." The Music Hall's a haven for free souls—you sit at wooden tables, you lean on them, pound on them, and use them for parking the drinks, which you can order from the leg-o'-mutton-sleeved singing waitresses. You comment audibly, without being *shhh*-ed or glared at. (If you're really good, you get a laugh.) You hiss the villain and tell the heroine to look out—he's plotting her no good.

"The Fireman's Flame," presented by the brothers Krinsky, rollicks through the rivalry of two volunteer fire companies, the Red Hearts (hisses) and the Bluebirds (cheers). A brave Bluebird (hurray), named Harry—as is fitting and proper for heroes—protects the blond heir-ess-heroine (sighs) and her foster-father, the Fox of Wall Street, from losing their fortune. Responsible for vile machinations, including arson, are the black-hearted villain, Napoleon Markham (s-s-s-s-s), and a sultry villainess of the Spanish type. The show crescendos to a race-and-rescue, the heroine looking lovely in a pink nightie. You know what wins out.

It whirls you back, "The Fireman's Flame"—back to the days of handle-bar moustaches, rolling eyes, palpitations, and pony ballets. Large groups are always bursting into song (some of which are due to be hits, notably "I Like the Nose on Your Face") and, what's more, into dance. You'll love the kicking, the plaintive Irish tenor, the prop latter half of a fire horse. And by the time the show's over, nothing will do but you'll go down and mingle with the fire laddies at the bar below, the "Chez Firehouse." (Continued on page 52)

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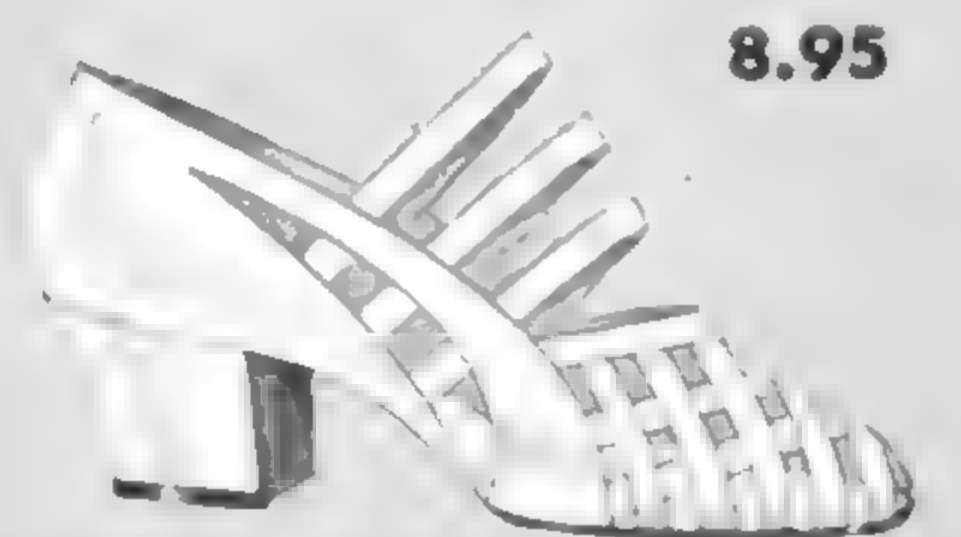
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Man eats steak



Across where the West (side) begins is Joe Madden's restaurant, at 16 West Fifty-Sixth Street. It is the Mecca of men in search of big, thick steaks, and that ought to be enough recommendation for those who don't already know the "Markee of Fifty-First Street."

Number 16 has a Venetian-blind front, and the address isn't what it used to be, but the essentials of the Old Days in Fifty-First Street, where Joe earned his title, are unchanged. The steaks are cooked in a wide-open white kitchen by a golden-hearted black chef named Dan, and Joe Madden himself is the talented barkeep. The floor has a fresh rug of sawdust daily, the chairs are comfortable, the tables uncrowded.

The place has atmosphere, if you like, but the cardinal point of it is lack of fuss. News reporters swear by it, coaches and football teams head for it; Joe knows them all, is liked by them all. During training, no football player could bribe him into producing a drink—he is incorruptible. And he's proud of his collection of autographed footballs, pass-cards, and photographs that include every one from college coaches to prize-fighters to Jimmy Durante.

Some of his friends and customers wear ermines and satin, but the Markee is democratic, and, if he likes them, they will probably get a playful straight-arm right to the jaw, very gently, by way of greeting.

Twice he has been goaded into writing books about himself, and he has, besides, a casual habit of sending out letters to his patrons, every so often, to tell them who has been in, and any other news that he thinks is good enough or funny enough to be interesting. When we told him that we were thinking of setting down a word or two about his restaurant, the "Markee of Fifty-First Street"

eyed us with suspicion: "O. K., go ahead if you want to, but none of this fancy stuff, now." We have done our simple best.

Toulouse-Lautrec

The exhibition of paintings by Toulouse-Lautrec at Knoedler's, 14 East Fifty-Seventh Street, is particularly pertinent to-day when fashions, night-life, and the general tone of living follow so closely the scenes he interpreted fifty years ago. The only difference is change of personages, change of scene—Beatrice Lillie and the De Marcos instead of Yvette Guilbert, Jeanne Avril, and May Belfort; El Morocco and the French Casino, instead of the Moulin-Rouge and the Bal Tabarin. Arthur Symonds says: "Yvette begins to sing, and immediately the gay world that you see across the smoke of your cigarette unmask itself." Toulouse-Lautrec knew the poignancy of life which requires this phase of outlet as our present life here does.

His father, the Count Toulouse-Lautrec, was a confirmed huntsman and an almost fanatical believer in the freedom of outdoor life. His son, Henri, would have been, too, had not a series of accidents left him permanently crippled. He found himself watching life that he would have joined with enthusiasm. He was never a part of it; even in Montmartre, where he hoped to lose this isolation, he was an outsider. He would have liked to be, but he was not of its people, and in that lay his power to portray it. Night after night, he was at the Bal Tabarin and the Moulin-Rouge sketching. He worked indefatigably from the sheer necessity of recording his observations.

After the death of her son in 1901, the Countess of Toulouse-Lautrec bequeathed his pictures to the Museum of Albi (the family estate was here), with the restriction that they should not go out of the Museum. Knoedler's exhibition includes ten of these canvases, which have never been shown in America and probably never will be again. There will also be loans from private and public European galleries, and from private collections in America, and the dates of the exhibition are from November 15 through December 7.

Where ice won't melt

The great open spaces are all very well, but you can't depend on them. Indoor skating-rinks, where no sleet, snow, or warm weather may damage the ice, have a unique appeal, and both ICELAND and SKATELAND have opened for the season.

ICELAND, formerly known as The Ice Club, is on the roof of the building next to Madison Square Garden. It is glass-enclosed on three sides and has a large skylight and silver-and-blue colour harmony. Although this rink is used by several clubs, every night from 8:30 to 11:00, and on Saturday, Sunday, or Monday afternoons from 2:30 to 5:00, it is

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VOGUE COVERS THE TOWN

open to any one who wishes to pay ninety-nine cents. A five-piece orchestra plays waltzes and fox-trots, and light refreshments or full-course dinners may be consumed at the Iceland dining-room.

The biggest club at this rink is The Skating Club, Inc., a figure-skating club that sponsors the great charity ice-skating carnivals and is composed of two hundred members—both men and women. They monopolize the rink from 7:00 to 1:30 every morning except Wednesday and Saturday; and from 5:00 to 7:30 every evening, except Wednesday, Saturday, and Sunday. The Junior Club, which has members under sixteen years, uses the rink on Tuesday, Thursday, and Friday afternoons and Saturday mornings. If you forget your skates you may rent them; if you want to take lessons, there is a staff of experts in both plain and figure-skating. Iceland is open until May 1.

SKATELAND, the other indoor rink, is at 53 West Sixty-Sixth Street. Its hours are from 1:00 to 5:00 in the afternoons, and from 8:00 to 11:30 in the evenings, and, during those hours, it is always open to the public at inexpensive rates. Music is provided by a phonograph with amplifier, and there is a restaurant next to the rink. Private skating parties may be arranged for after the regular hours; or private lessons at any time, for the rink encourages waltzing.

Town gossip



The Restaurant La Rue puts you in a nice dilemma by offering the dance music of Eddie Davis alternating with Joseph Smith's Orchestra; Betty Bryant sings. Go for dinner or after the theatre. The service here is à la carte....

...The Empire Room of the Waldorf-Astoria will be the meeting-place of what is sedately christened "Miss Fanshawe's Sunday Evening Informal Club." Actually, however, it's a delightful idea, and not as staid as its name implies. Members can go informally dressed, at five on Sundays, for cocktails and a bit of backgammon, stay for dancing to Xavier Cugat's Orchestra, from six o'clock on, and, from seven until nine, a buffet supper will be served. There is Couple, Single, or Family membership—Gloom Insurance for all the Sundays from November 14 through March 27.

Xavier Cugat, incidentally, is a very talented man of two muses. Besides leading his orchestra, which will alternate with Leo Reisman in the Sert Room this winter, he has decorated the Waldorf's new Lounge Restaurant with caricature murals—an amusing, visual "Who's Who at the Waldorf." Go, for informal dining and dancing, gaze and be gazed at—by "Oscar of the Waldorf," by the numerous orchestra leaders who have played there, the dancers

and singers who have entertained, and many other Waldorf personalities....

...*"Modern Primitive"* is the æsthetic term with which the work in sculpture of an untrained Negro, William Edmundson, has been tentatively tagged. And so it may be, but the thing to do is to study for yourself the pieces in his one-man show at the Museum of Modern Art. About five years ago, he abandoned his inconsequential life of "odd jobs" when he was "converted," and the call came to him to preach, and cut tombstones and sculpture at God's Command. His art training is *nil*, his education negative, and he has probably seen little sculpture but his own. But at present, Mr. Edmundson works happily at his home in the Negro section of Nashville, the yard littered with uncut tombstones. These are some of the subjects to be shown at the Museum: "Mary and Martha," "Large Angel," "Small Angel," "Ram Resting," "Lady with Bustle."...

...It sounds deceptively flat to announce that on November 19, at 8.30 o'clock, there will be a Welsh concert in Carnegie Hall. Those are the facts, yes—but how to make them as exciting as they really are? If you have a naturally good "ear for music," the mournful, modal cadences of the Welsh singers will sound peculiarly beautiful to you, and the strong, unusual rhythms will intrigue you. It is a very old music—one of the oldest recorded in Europe, for singing has always been, and still is, a part of the daily life of the Welsh people, as well as their natural emotional outlet. The concert is to be given for the benefit of the National Museum of Wales, and there will be two choirs: The Cambrian Male Choir of Cleveland, and the Welsh Women's Choir of New York—each of fifty-two voices, and dressed in national costume.

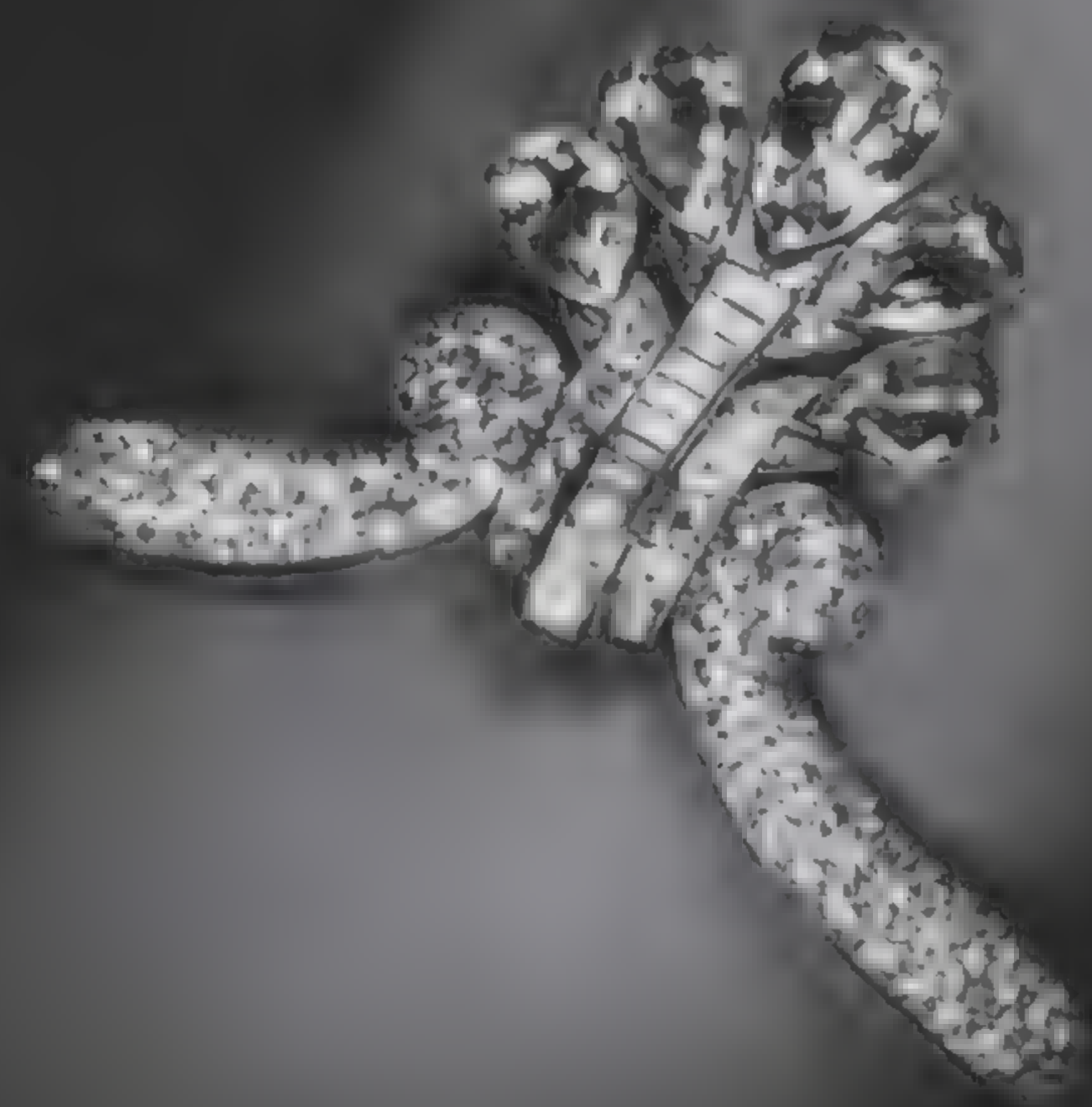
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SOUTH with an Irish Brogue

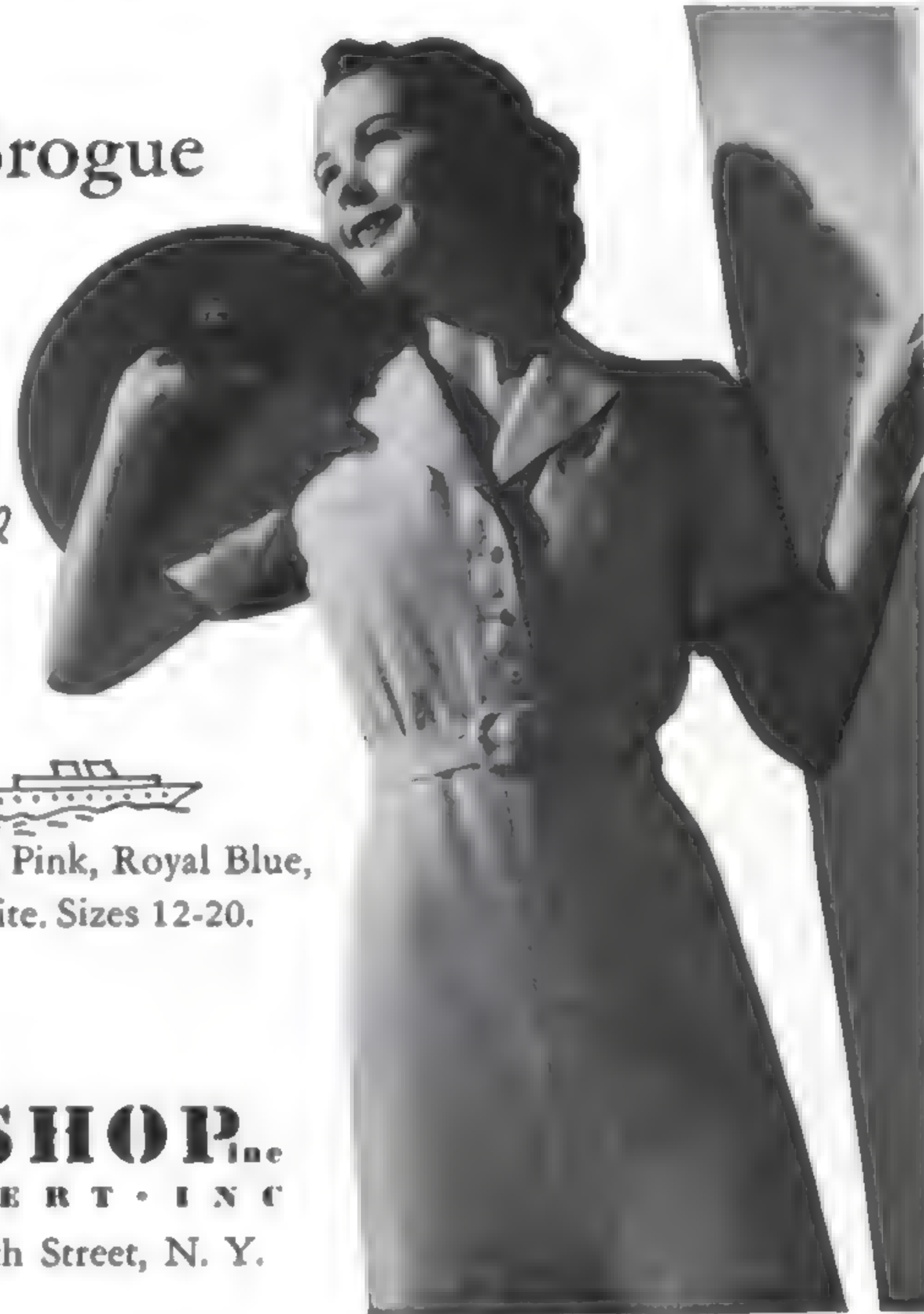
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BIRTHS

NEW YORK

Blacque-Bey—On July 2, to Mr. and Mrs. Valentin Edouard Blacque-Bey (June Blossom), of New York and Fairfield, Connecticut, a son, Richard Edmond Blacque-Bey.

Devereux—On October 7, to Mr. and Mrs. Frederick Leonard Devereux, junior (Ruth Wentworth Foster), of Bronxville, New York, a son, Orin Foster Devereux.

Kunhardt—On September 30, to Mr. and Mrs. Philip Bradish Kunhardt (Dorothy T. Meserve), of Morristown, New Jersey, a daughter, Edith Turner Kunhardt.

Stone—On October 3, to Mr. and Mrs. Ellery W. Stone (Louise Fitch Wardwell), a son, Ellery Wardwell Stone.

Sturges—On September 28, in New York, to Mr. and Mrs. Edward B. Sturges, second (Ethel N. Skinner), a son, Jeremy Norton Sturges.

Tyler—On October 6, in Los Angeles, California, to Mr. and Mrs. S. Roger Tyler, junior (Zora H. Cheever), of Mexico City, a son.

BOSTON

Moseley—On October 7, to Mr. and Mrs. Frederick R. Moseley, junior (Leslie McGregor Bremer), of New York, a son.

RICHMOND, VIRGINIA

Bryan—On August 15, to Mr. and Mrs. Alexander Hamilton Bryan (Gertrude Skelton Hobson), a daughter, Roberta Hamilton Bryan.

Gray—On August 27, to Mr. and Mrs. Horace A. Gray, junior (Katherine Whittet), a son, Horace A. Gray, third.

Grinnan—On August 20, to Mr. and Mrs. St. George Tucker Grinnan, junior (Sadie Grymes), a son, St. George Tucker Grinnan, third.

Horsley—To Mr. and Mrs. Tomlin Braxton Horsley (Roberta Corbett), a son, Tomlin Braxton Horsley, junior.

Wise—On August 25, to Mr. and Mrs. John Dana Wise (Jane Gilland), a son, John Dana Wise, junior.

SAINT JOSEPH, MISSOURI

Dale—On September 28, to Mr. and Mrs. James Fielding Dale, junior (Margaret Wyeth), of Chicago, Illinois, a daughter.

SIOUX CITY

Grandy—On September 2, to Mr. and Mrs. William F. Grandy, junior (Bonnie Brandt), a son, William Brandt Grandy.

TAMPA

Cody—On September 20, to Mr. and Mrs. Melbourne Cody (Eleanor Fleming), a daughter, Eleanor Cay Cody.

ENGAGEMENTS

NEW YORK

Elphinstone-Wing—Miss Beatrice Barclay Elphinstone, daughter of Mrs. Reginald Cuyler Elphinstone, of New York, to Mr. Henry Van Duzer Wing, son of Mr. and Mrs. Morgan Wing, of New York, and "Shadow Lodge," Millbrook, New York.

Garvan-Winslow—Miss Flora Brady Garvan, daughter of Mr. and Mrs. Francis P. Garvan, to Mr. Francis Dana Winslow, son of Mrs. Herbert Reed Lawrence, of New York, and the late Keneim Winslow.

Gerli-Macy—Miss Muriel Gerli, daughter of Mrs. Emanuel Gerli, of New York and Greenwich, Connecticut, to Mr. Nelson Macy, junior, son of Mr. Nelson Macy, of "Boulder Hill," Greenwich, Connecticut.

Hall-Archdeacon—Miss Susan Beardslee Hall, daughter of Mr. and Mrs. William Edwin Hall, of Greenwich, Connecticut, to Mr. Eric L. F. Archdeacon, of Berlin, Germany, son of Mrs. P. M. L. Archdeacon, of Bonn-on-the-Rhine, Germany.

Millham-Hopkins—Miss Margot Millham, of New York, daughter of the late Frederic Tracy Millham and Mrs. Millham, to Mr. Douglas Turnbull Hopkins, son of Mrs. Turnbull Hopkins, of New York, and of Mr. John Appleton Haven Hopkins, of Washington, D. C.

Page-Curry—Miss Dorothy Dawson Page, daughter of Dr. John Randolph Page and Mrs. Page, of New York, to Mr. Andrew Gibson Curry, son of the late Rufus Curry and Mrs. Curry, of Windsor, Nova Scotia, Canada.

Tonnelle-Whittelsey—Miss Reva Marie Tonnelle, daughter of Mr. and Mrs. John L. Tonnelle, of New York, to Mr. Thomas Dunn Whittelsey, son of the late Daniel Ingersoll Whittelsey and Mrs. Whittelsey, of Babylon, Long Island.

Wigham-Jenks—Miss Rosanne Lawrence Wigham, daughter of Mr. and Mrs. Reginald E. Wigham, of New York, to Mr. Nicholas Cooke Jenks, son of Mr. and Mrs. William P. Jenks, of Morristown, New Jersey, and Philadelphia, Pennsylvania.

Winnill-Duffy—Miss Viola Winnill, daughter of Mr. and Mrs. Robert Campbell Winnill, of New York and Warrenton, Virginia, to Mr. Randolph Graft Duffy, son of Mr. and Mrs. Harry J. Duffy, of Middleburg, Virginia.

Worrall-Ward—Miss Frances Sloan Worrall, daughter of Mrs. Schoolfield Grace, of Locust Valley, Long Island, and of the late Frank Inloes Worrall, to Mr. George Edgar Ward, son of Mr. and Mrs. Edward Mortimer Ward, of Locust Valley.

BRIDGEPORT

Edwards-Harper—Miss Cornelia Esther Edwards, daughter of Mr. and Mrs. George Holmes Edwards, to Dr. Paul Harper, son of Mr. and Mrs. George A. Harper, of Watertown, Connecticut.

CINCINNATI

Fisk-Laird—Miss Sophia Helen Fisk, daughter of Mr. Otis Harrison Fisk, of Boston, Massachusetts, to Mr. John Anderson Laird, son of Dr. John S. Laird.

Hancock-Atkins—Miss Belle Clay Hancock, daughter of Mr. and Mrs. Harris Hancock, to Mr. Asa Isham Atkins, son of Mr. and Mrs. Frank Pearce Atkins.

Kirkpatrick-Huffman—Miss Dorothy Kirkpatrick, daughter of Mr. and Mrs. Willie Black Kirkpatrick, to Mr. Byron Keith Huffman, son of Mrs. Keith Huffman and Dr. H. B. Huffman.

Mackoy-Long—Miss Ruth Slmrrall Mackoy, daughter of Mr. Harry Brent Mackoy, to Mr. Matthew Long, son of Mr. and Mrs. Godfrey Long.

Morrison-Baldwin—Miss Laura Ann Morrison, daughter of Mr. Roger Morrison, to Mr. William Irwin Baldwin, son of Mrs. Anna Louise Baldwin and Mr. Francis G. Baldwin.

CLEVELAND

Teachout-Madden—Miss Genevieve Teachout, daughter of Mr. and Mrs. David William Teachout, of Cleveland, Ohio, and Beverly Hills, California, to Mr. John Crane Madden, of Boston, Massachusetts, son of Mr. and Mrs. Newton Byron Madden, of Cleveland.

ELIZABETH

Bahney-Wylie—Miss Harriette A. Bahney, daughter of Mr. and Mrs. Luther William Bahney, to Lieutenant J. Caldwell Wylie, junior, U. S. N., son of Mr. and Mrs. J. Caldwell Wylie, of Glen Ridge, New Jersey.



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ENGAGEMENTS

ELIZABETH

Bogart-Law—Mrs. Arthur Lawrence Bogart, daughter of the late Mr. and Mrs. Thomas Armour Conway, to Mr. Wallace John Law, of Cranford, New Jersey, son of the late Mr. and Mrs. William D. Law.

Groff-Geddes—Miss Edith Wynne Groff, daughter of Mr. and Mrs. Alden D. Groff, to Mr. Donald Brendel Geddes, son of Mr. Donald Y. Geddes.

Pendleton-Ogden—Miss Elizabeth Taylor Pendleton, daughter of the late Arthur Thomas Pendleton and Mrs. Pendleton, to Mr. Archibald Gracie Ogden, of Boston, Massachusetts, son of the late Archibald Gracie Ogden and Mrs. Ogden, of Elizabeth, New Jersey.

HIGHLAND PARK

Jeffries-Crawford-Price—Miss Helen Jeffries, daughter of Mr. and Mrs. Robert Moore Jeffries, of Highland Park, Illinois, to Mr. Allan Crawford-Price, of London, England, son of Mr. and Mrs. Walter Harrington Crawford-Price.

JACKSONVILLE

Edwards-Chamberlain—Miss Susan Elizabeth Edwards, daughter of Mr. and Mrs. William T. Edwards, of Jacksonville, Florida, to Mr. Arthur Chamberlain, junior, of London, England, son of Mr. and Mrs. Arthur Chamberlain, of Rackenford Manor, England.

PASADENA

Hooper-Belden—Miss Mary de Forest Hooper, daughter of Mr. and Mrs. George Kunard Hooper, of Pasadena, California, to Mr. Henry Boles Belden, son of Mr. and Mrs. James Jerome Belden, of Scranton, Pennsylvania.

PHILADELPHIA

Pepper-Lewis—Miss Eulalie Pepper, daughter of Dr. O. H. Perry Pepper and Mrs. Pepper, of Ithaca, Pennsylvania, to Mr. Francis A. Lewis, junior, son of Mr. and Mrs. Francis A. Lewis, of Bryn Mawr, Pennsylvania.

PROVIDENCE

Goff-Cook—Miss Marlon Elizabeth Goff, daughter of Mr. and Mrs. Darius Goff, of Pawtucket, Rhode Island, to Mr. Charles Kilpatrick Cook, son of Mr. John P. Cook, of New York.

SAINT LOUIS

Conant-Richards—Miss Frances Conant, daughter of Mr. and Mrs. George K. Conant, of Saint Louis, Missouri, to Mr. John Lowell Richards, son of Mrs. Charles M. Doyle, of Rochester, New York, and of Mr. Oswego Richards.

SCARSDALE

DelaHay-Burton—Miss Beatrice DelaHay, daughter of Mr. and Mrs. William Arthur DelaHay, of Scarsdale, New York, to Mr. Donald Lawrence Burton, son of Mr. and Mrs. Harold W. Burton, of Gedney Farms, White Plains, New York.

WASHINGTON, D. C.

Buchanan-Stokes—Miss Helen Warren Buchanan, daughter of Mr. and Mrs. John Ripley Buchanan, of "Lenny Manor," Warrenton, Virginia, to Mr. William Standley Stokes, junior, son of Mr. and Mrs. William Standley Stokes, of Berwyn, Pennsylvania.

YOUNGSTOWN

Tod-Owsley—Miss Marguerite Tod, daughter of Mr. and Mrs. Fred Tod, to Mr. Richard Poyntz Owsley, son of Mr. and Mrs. Charles F. Owsley.

WEDDINGS

NEW YORK

Baker-Dechert—On September 19, in the chapel of the Church of the Heavenly Rest, Mr. Robert Harold Baker, of Middletown, New York, son of Mr. George William Baker, and Miss Cynthia Josephine Dechert, daughter of Mrs. D. Parsons Simpson, of New York, and of Mr. James Flanagan Dechert, of Del Monte, California.

Ball-Escher—On October 1, in the Central Presbyterian Church, Summit, New Jersey, Mr. Harrison Ball, son of Mr. and Mrs. T. Arthur Ball, of New York and Water Mill, Long Island, and Miss Harriet Dorothea Escher, daughter of Mr. G. Edward Escher, of Summit.

Brune-Terry—On September 6, in Tahawus, New York, Mr. William Hude Nelson Brune, son of Mr. and Mrs. Percy J. Brune, of North Stonington, Connecticut, and Miss Josephine Taylor Terry, daughter of Mr. and Mrs. John

WEDDINGS

Taylor Terry, junior, of New York and Tahawus.

Buckner-Sterling—On September 25, in Christ Episcopal Church, Greenwich, Connecticut, Mr. Newton Buckner, son of Mr. and Mrs. Mortimer N. Buckner, of New York, and Miss Joan Sterling, daughter of Mr. and Mrs. John C. Sterling, of Greenwich.

Bump-Schreiber—On September 8, in Saddle River, New Jersey, Mr. Milan Raynard Bump, son of the late Mr. and Mrs. M. R. Bump, of Wilmington, Delaware, and Miss Caroline Auguste Schreiber, daughter of Mr. George Gebner Schreiber, of Saddle River.

Chapin-Ruxton—On October 29, in the chapel of Saint Bartholomew's Church, New York, Mr. Roy D. Chapin, junior, and Miss Ruth Mary Ruxton, daughter of Mrs. Carl B. Ely, of New York and Greenwich, Connecticut.

Fowler-Helfenstein—On September 30, in the chapel of the Madison Avenue Presbyterian Church, Mr. B. Sherman Fowler and Mrs. Jessie Allen Helfenstein.

Hallock-Wharton—On October 12, in Saint Mark's Church, Islip, Long Island, Mr. Gerard Hallock, third, of Brooklyn, New York, son of the late Gerard Hallock and Mrs. Hallock, and Miss Marlon Wharton, daughter of the late Mr. and Mrs. Richard Wharton.

Hamill-La Farge—On October 14, Mr. Samuel McClintock Hamill, of New York, son of Mrs. William Kelly Prentice, of Princeton, New Jersey, and of the late Samuel McClintock Hamill, and Miss Margaret La Farge, daughter of the late Oliver H. P. La Farge.

Hudson-Colt—On September 23, in the Madison Avenue Presbyterian Church, Mr. C. Alan Hudson, junior, son of Mr. and Mrs. C. Alan Hudson, of New York, Rumson, New Jersey, and Miami Beach, Florida, and Miss Eleanor Herr Colt, daughter of Mrs. John Colt, of New York, and of Mr. John Colt, of Red Bank, New Jersey.

Kurnik-Grafstrom—On September 11, Mr. Horst Kurnik, of New York, and Miss Ruth Sigrid Grafstrom, daughter of Mrs. Frederick Leonard Williamson, of New York, and the late Olof Grafstrom.

McCormick-Lefferts—On September 6, in Caroline Church, Setauket, Long Island, Mr. John Edwin McCormick, son of the late Edward McCormick and Mrs. McCormick, of Brooklyn, New York, and Miss Frances Waring Lefferts, daughter of Mr. and Mrs. F. Raymond Lefferts, of New York and Setauket.

Magnin-Carvin—On October 23, in Newport, Rhode Island, Mr. Felix Magnin, of London, England, and Miss Fannie Robb Carvin, daughter of Mrs. W. John Wadsworth, of New York and Newport.

(Continued on page 56)

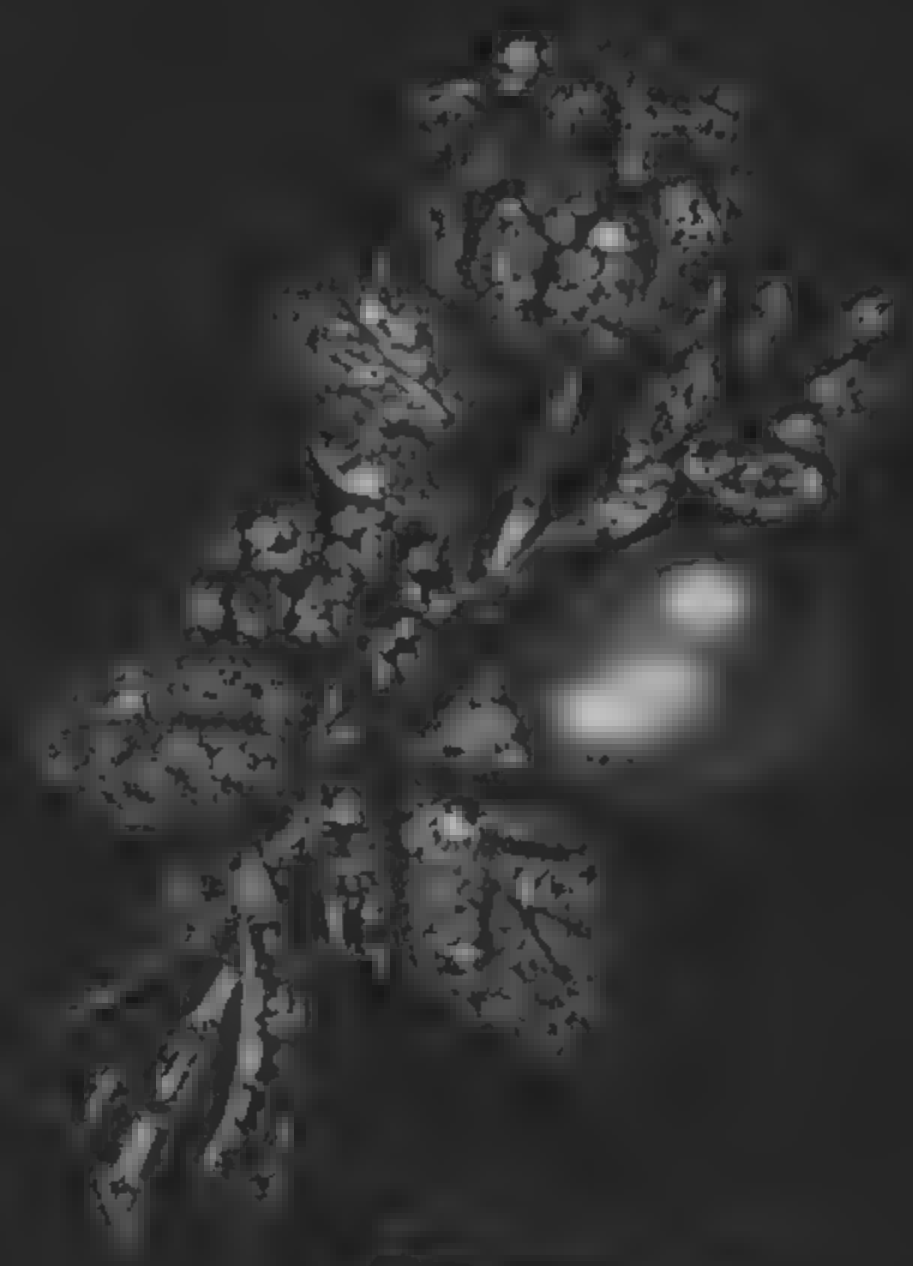


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SOCIETY

WEDDINGS

(Continued from page 55)

Maxwell-Spalding—On September 6, in Saint Philomena's Church, Easthampton, Long Island, Mr. Allison Ripley Maxwell, son of the late Allison Ripley Maxwell and Mrs. Maxwell, of Pittsburgh, Pennsylvania, and Miss Jane Clarke Spalding, daughter of the late Jesse Spalding and Mrs. Spalding, of New York and Easthampton.

Neal-Greeff—On October 5, in Greenwich, Connecticut, Mr. Herbert Neal, of New York, son of the late W. Robert Neal and Mrs. Neal, of Westport, Connecticut, and Mrs. G. E. Hugh Greeff, daughter of the late Justice Henry DeWitt Hotchkiss and Mrs. Hotchkiss.

Wilson-Paley—On September 8, in Fairfield, Connecticut, Mr. John Chapman Wilson, son of Mrs. May Chapman Wilson and the late James J. Wilson, of Trenton, New Jersey, and Princess Nathalie Paley, daughter of the late Grand Duke Paul of Russia.

BOSTON

D'Oench-Donaldson—On September 14, in Concord, Massachusetts, Mr. Russell Grace D'Oench, of New York, son of the late Mr. and Mrs. Albert F. D'Oench, and Miss Anne Faith Donaldson, daughter of Mrs. Lawrence Kirby Lunt, of Concord, and of the late Archibald Falconer Donaldson.

BUFFALO

Hamlin-Forman—On October 30, in Trinity Church, Buffalo, New York, Mr. Chauncey Jerome Hamlin, junior, son of Mr. and Mrs. Chauncey J. Hamlin, and Miss Lucille Forman, daughter of Mrs. Harry B. Spaulding and the late George A. Forman.

CHICAGO

Brown-Scott—On September 6, in

WEDDINGS

Sagaponack, Long Island, Mr. Charles Edward Brown, junior, son of Mr. and Mrs. Charles Edward Brown, of Chicago, Illinois, and Sagaponack, and Mrs. Frances Peebles Scott, daughter of Mr. and Mrs. William S. Peebles, of Athens, Alabama.

CINCINNATI

Colmore-Johnson—On September 22, Mr. Cyril L. Fellowes Colmore, son of Mrs. D. Everett Wald, of New York, and of the late Squadron Commander George C. Colmore, of England, and Miss Mary Jane Johnson, daughter of Mr. and Mrs. Clyde P. Johnson.

GREENSBORO

Hetherington-Stern—On November 5, in Greensboro, North Carolina, Mr. Ferris Sands Hetherington, junior, son of Mr. and Mrs. Ferris Sands Hetherington, of Plainfield, New Jersey, and Miss Frances Honnet Stern, daughter of Mrs. Julius W. Cone, of Greensboro.

NEW HAVEN

Goodyear-Owsley—On October 2, in the Emanuel Episcopal Church, in Greenwood, Virginia, Mr. John Goodyear, of Washington, D. C., son of Mr. and Mrs. Bradley Goodyear, of Springfield Center, New York, and Miss Julia Owsley, daughter of Mr. and Mrs. John Ebsworth Owsley, of New Haven, Connecticut, and Watch Hill, Rhode Island.

PHILADELPHIA

Lewis-Vaux—On September 14, in Rosemont, Pennsylvania, Mr. Reginald Minturn Lewis, son of Mrs. Frederic E. Lewis, of New York, and Miss Alice Vaux, daughter of Mr. and Mrs. Henry Pepper Vaux, of "Portledge," Rosemont.

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Photo by Hal Phylle

SOCIETY

WEDDINGS

Mannix-Babouchkine—In August, in Geneva, Switzerland, Captain D. Pratt Mannix, third, U. S. N., of Rosemont, Pennsylvania, and Countess Claudia Babouchkine, of Geneva.

Pleasants-Bent—On September 25, in Philadelphia, Pennsylvania, Mr. Howard Spencer Pleasants, son of Mrs. E. W. Pleasants, of Wynnewood, Pennsylvania, and of Dr. Henry Pleasants, and Miss Nancy Felton Bent, daughter of Mr. Felton Bent, of Philadelphia.

Warriner-Edgar—On September 9, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. John Dorrance Warriner, son of Mr. and Mrs. Samuel Dexter Warriner, of Philadelphia and Montrose, Pennsylvania, and Miss Bette Perry Edgar, daughter of Mr. and Mrs. William Arthur Edgar, of Bryn Mawr.

Wheelwright-Meeds—On October 7, Mr. Robert Wheelwright, of Philadelphia, Pennsylvania, and North Haven, Maine, son of the late Mr. and Mrs. George W. Wheelwright, and Mrs. Ellen du Pont Meeds, daughter of the late General T. Coleman du Pont and Mrs. du Pont, of Wilmington, Delaware.

Wickes-du Pont—On October 6, Mr. Walter F. Wickes, junior, son of Dr. Walter F. Wickes and Mrs. Wickes, of Brooklandville, Maryland, and Miss Almee du Pont, daughter of Mr. and Mrs. Eugene du Pont, of "Owls Nest," Greenville, Delaware.

RICHMOND, VIRGINIA

Barksdale-Ferguson—On September 11, in Virginia Beach, Virginia, Mr. Branch Walker Barksdale, son of the late Venable Barksdale and Mrs. Barksdale, and Mrs. Jean Reynolds Ferguson, daughter of the late Mr. and Mrs. Thomas P. Reynolds.

WEDDINGS

Cabell-Pratt—On August 6, in the English Lutheran Church, Mr. Henry Landon Cabell, son of the late Henry L. Cabell and Mrs. Cabell, and Mrs. Doris Kirtley Pratt, daughter of Mr. and Mrs. Malcolm Bridges Pratt.

Evans-Taylor—On August 14, Mr. Thomas Wellington Evans, of Richmond, Virginia, son of Mr. Thomas Brown Evans, of Middlesex County, Virginia, and Miss Isabel de Leon Taylor, daughter of the late Richard Ashby Taylor and Mrs. Taylor.

Squibb-Ellerson—On September 18, in the Second Presbyterian Church, Mr. George Sampson Squibb, junior, of New York, son of Mr. and Mrs. George Sampson Squibb, of Providence, Rhode Island, and Miss Ida Roy Ellerson, daughter of Mr. and Mrs. Henry Watkins Ellerson.

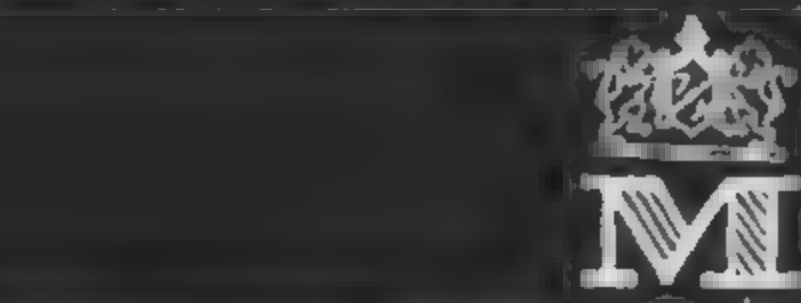
Wilson-Peple—On October 1, in Saint Paul's Episcopal Church, Mr. Richard Thweatt Wilson, son of the late Richard Thweatt Wilson and Mrs. Wilson, and Miss Elizabeth Lowndes Peple, daughter of Dr. William Lowndes Peple and Mrs. Peple.

SAINT JOSEPH, MISSOURI

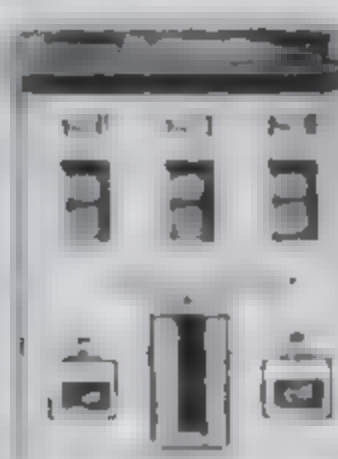
Luttringer-Beasley—On October 6, Mr. Henry Valentine Luttringer, son of the late Joseph Luttringer and Mrs. Luttringer, and Miss Anna Lee Beasley, daughter of Mr. Mont Lee Beasley.

WATERBURY

Stemp-Holcomb—On September 30, Mr. Frank Ronald Stemp, of Paget, Bermuda, son of Mr. and Mrs. Charles Hubert Stemp, of Canford Cliffs, Dorset, England, and Miss Martha Holcomb, daughter of Mr. and Mrs. Frederick Wainwright Holcomb, of Waterbury, Connecticut, and Fisher's Island, New York.



Splendor in Gold



Illustrated: Gold coin link bracelet with cabon rubies and diamonds.

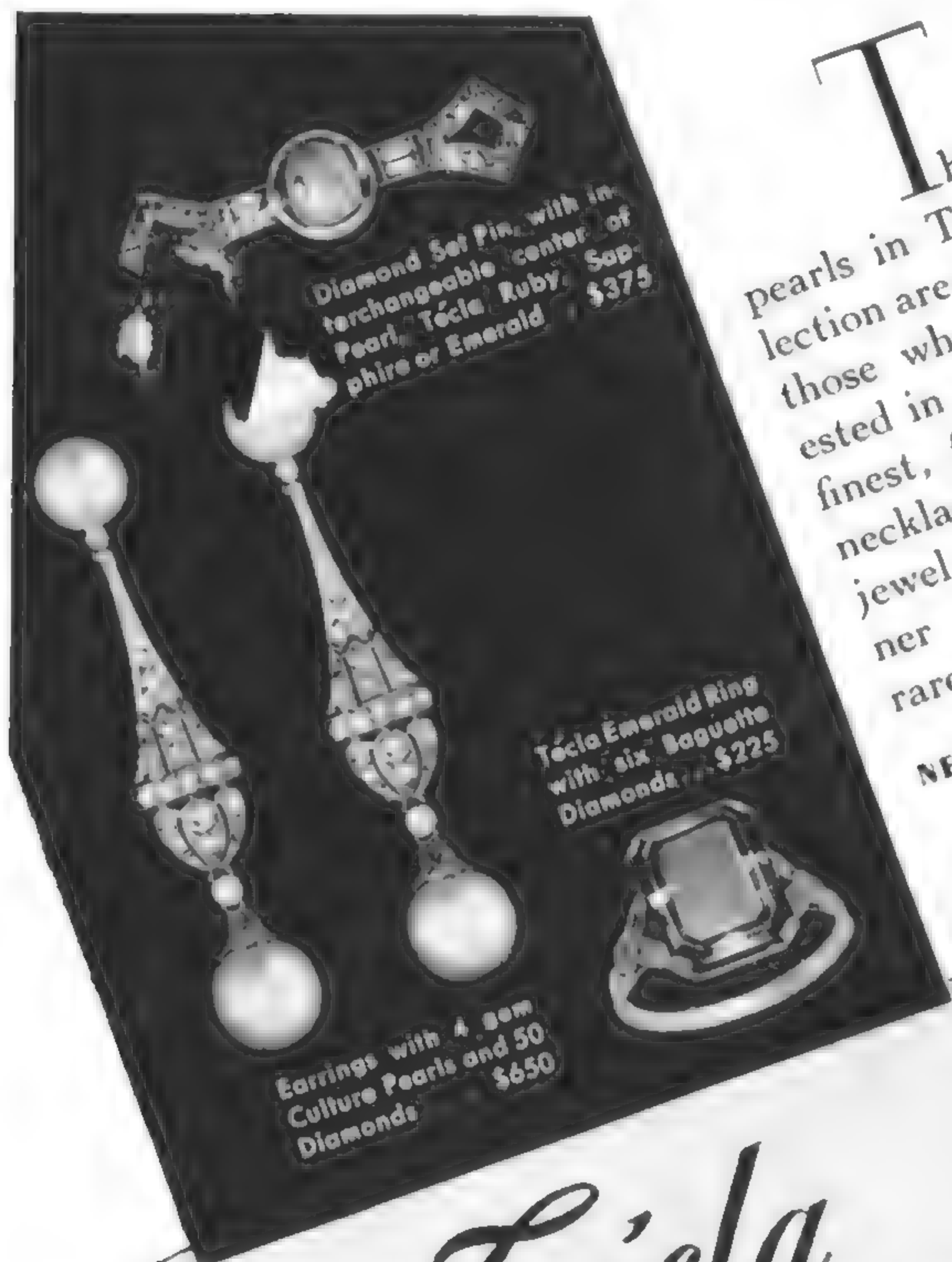
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The cover of this issue is a painting by the important American modern, Morris Kantor. Mr. Kantor, exercising the artist's privilege of free choice, gives you the subtle coquetry of a black lace parasol; the sibillancy of fringe edging a voluminous shawl; the rich décor of fully opened flowers; the planned curves of a beautiful chair—which, to us, represent the indefinable abstract of femininity

VOGUE

Incorporating
VANITY FAIR

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is Published Twice a Month

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There are three Vogues—American, French, and British
Elizabeth Penrose—Editor of British Vogue
Michel de Brunhoff—Editor of French Vogue
Edna Woolman Chase—Editor-in-Chief of the three Vogues



Portrait of a Beverage



TO an artist this is probably an interesting still-life study. To the horticulturist it represents a perfect specimen of fruit. To the grocery boy it's a picture of sound, fat, fully-ripe tomatoes—that look good enough to eat! Yet—more significant than all these interpretations—it is a *portrait of a beverage*. From glowingly crimson and gloriously plump Heinz Aristocrat Tomatoes just like these rosy beauties, Heinz glistening Tomato Juice (one of the 57 Varieties) is pressed!

SIP a glassful of Heinz thick, ruddy juice—as critically as connoisseurs judge a rare old canvas. You'll taste the tingle of morning dew... the drowsy warmth of August sunshine... the mellowness of early autumn. For every tomato that goes into Heinz Tomato Juice is ripened in the fields, picked at the pinnacle of perfection, and rushed to nearby Heinz kitchens. And every tomato is the scion of a noble strain of seedlings scientifically cultivated for flavor-perfection. Now in November you'll particularly enjoy this sparkling essence of summertime. You'll find that Heinz Tomato de luxe Juice—served piping hot or almost touched with frost—any hour of the day or night—is *more* than Nature's grandest, most invigorating beverage. It's a work of art!

VOGUE'S-EYE VIEW

WITH her tongue in her cheek and a gleam of fantasy in her eye, the young Italian artist, Leonor Fini, defies here all the tools of our trade, the raw materials of fashion.

Out of wreaths of tape-measure, pins and needles, buttons and basting-thread, spools and scissors, she's created a symbolic woman—symbolic of all the feminine preoccupation with clothes since the Stone Age.

It's a fine bit of realism—although its painter, whose works hang in the Milan Modern Museum and the Paris Jeu de Paume, is generally known as a sur-Raphaelite.

And it's a beautifully appropriate symbol of that new house on the walls of which it hangs—the house of the pioneering French couturier, Marcel Rochas, who has brought to Manhattan a replica of his vivid blue-and-white house in Paris, a complete duplicate collection of his models of the season, and a French staff with the typically French reverence for tools.



Fine tools (and we're counting in not only the actual implements, but the clothes themselves and everything that goes to build appearances) are something for which we have great respect. To help women use them is one of our high aims in life.

And throughout this issue are some specially fine-edged ones; some for those three hundred butterflies coming out this winter—we've even enlisted one of New York's loveliest débutantes to help you dance on a dime—pages 96-99.

Some for the woman whose eye is turning southward—on pages 92 and 93 are all the successes which one of our editors sketched on the Riviera and which have now been reproduced here. For Riviera successes usually foreshadow Palm Beach ones.

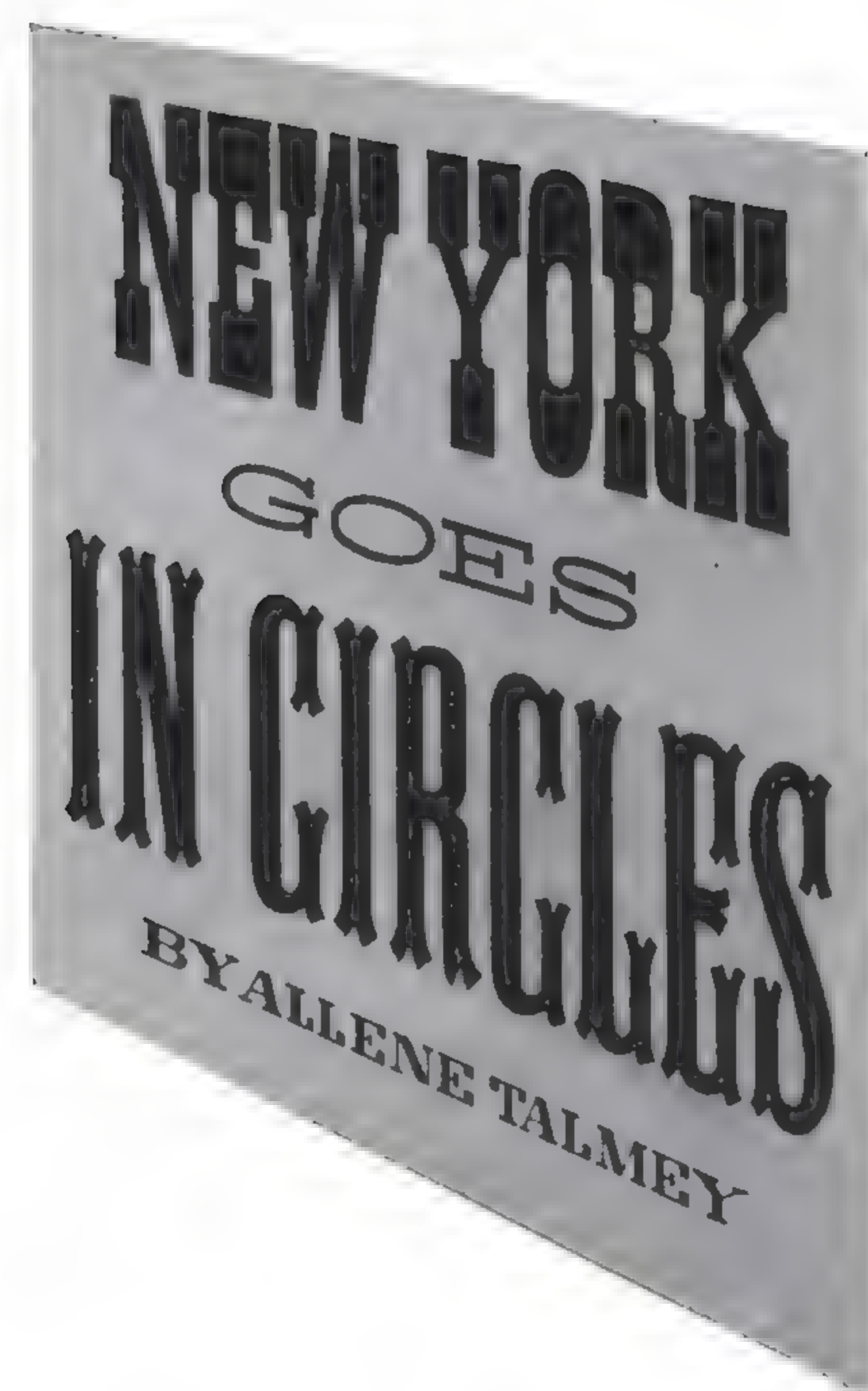
Some for the woman in town, for the woman in the country—new shooting-clothes on pages 94 and 95; and many for the woman with an open house (page 102) and an open mind.

OF THE MODE



First nighters—here are only a few of the fabulous faces, belonging, like the rococo swags and the crimson and gold, to the spectacle of a New York opening night. Beginning in the upper box, far left:

1. Mr. John C. Wilson
2. Mr. Franchot Tone
3. Mr. George Abbott
4. Miss Joan Crawford
5. Mrs. John C. Wilson
6. Miss Rosamond Pinchot
7. Mr. Herbert B. Swope
8. Mr. Rudolf Kommer
9. Miss Mary Taylor
10. Miss Beatrice Lillie
11. Mrs. Herbert B. Swope
12. Mr. Milton Holden
13. Mr. Marc Connelly
14. Mr. Paul D. Cravath
15. Mrs. August Belmont
16. Mrs. Irving Berlin
17. Grand Duchess Marie
18. Mr. Irving Berlin
19. Mr. William R. Stewart
20. Mr. Richard Rodgers
21. Mr. William S. Paley
22. Mrs. William S. Paley
23. Mrs. William R. Stewart
24. Mrs. Richard Rodgers
25. Mr. George Jean Nathan
26. Mr. Bennett Cerf
27. Mr. Richard Watts
28. Mr. Lucius Beebe
29. Mr. Donald Oenslager
30. Miss Angelica Welldon
31. Mr. John Mason Brown
32. Mr. Jo Mielziner
33. Mrs. George S. Kaufman
34. Mr. Lee Shubert
35. Mr. Robert Rubin
36. Mr. Brooks Atkinson
37. Miss Mai-Mai Sze
38. Miss Miriam Hopkins
39. Miss Libby Holman
40. Mr. Jay O'Brien
41. Mr. Moss Hart
42. Mr. Gilbert Miller
43. Mr. Brock Pemberton
44. Mr. Bernard M. Baruch
45. Mr. George S. Kaufman
46. Mr. John Hay Whitney
47. Miss Ina Claire
48. Mrs. Vincent Astor
49. Mrs. Jay O'Brien
50. Mrs. Gilbert Miller
51. Miss Fannie Hurst
52. Miss Elsa Maxwell
53. Miss Marlene Dietrich
54. Mrs. Charles S. Payson
55. Mr. Cornelius V. Whitney
56. Mr. Henry Luce
57. Mr. William A. Harriman
58. Mr. Valentin Parera
59. Mrs. William A. Harriman
60. Prince Serge Obolensky
61. Mrs. Cornelius V. Whitney
62. Mrs. Harrison Williams
63. Miss Neysa McMein
64. Miss Grace Moore
65. Mrs. Henry Luce
66. Miss Hope Hampton
67. Mr. Jules Brulatour



IN 3000 A. D., New York will only differ essentially, once wrote William Bolitho, in that we will all be ghosts. The differences between this year and last are mainly these; in Rachel Crothers' play, Gertrude Lawrence, exuberant as a bird, turns to God in Hattie Carnegie clothes. The young bloods have taken the phrase, "put the bite on him." At the moment, the books for conversation are either Hemingway's *To Have and Have Not*, bloody and discouraging, or *Noodle*, an enchanting tale of a dachshund at the zoo, written for children, but which is selling a thousand copies a week, partly because all the fey intellects in town have taken to quoting it. And Elsa Maxwell's party will be "Come as Your Favourite Sport." The pattern goes on indefinitely, the lovely *trivia*, which, when written about Middletown, is sociology, but which when written about even a section of New York is still sociology.

New York goes in circles, great big concentric circles, with only the peripheries touching—the first-nighters, the art show groups, the concert-goers, the faces at the night-spots, and the whole burble of parties, with telegrams imperiously summoning. Those telegrams go out for the buffets after the big openings, usually to honour some distinguished foreigner or a new movie star with big blue eyes and a *ziz* or *zose* accent.

All the circles merge then until the celebrities, and the débutantes, the new playwrights, the artists, and the town's crack wits are one mass touched with a pale and elegant hauteur and a desire to go home, but not daring to. If the orchestra is not of Eddy Duchin calibre, every one sulks and won't eat his scrambled eggs. Even the débutante parties are broadening out, since the girls have refused to stay set in an ingénue mould. They like the night-spots, once they have finished with the stag-line in the middle of the floor and the champagne turned off for fifteen minutes every half-hour. This year, Phyllis Stevenson, Milo Gray, and Esmé O'Brien are three of the three hundred débutantes, who are having a whirl at the débutante parties; while the post-débutantes, with veils on their hair, and a look of shine to their clothes, are concentrating heavily on big charity *bals*.

Another circle depends on the art shows—the little cocktail parties at the exhibitions the opening day, where the guests all stand with their backs to the pictures in a cheerful atmosphere, filled with malice, and intrigue, and the paying off of scores: mink and flaring hats, and the clash of high voices struggling for the one word to describe successively Picasso, Oliver Messel, and an early Flemish master. There is always a party for some unknown artist, usually a truly charming foreigner, whose influential friends love the painter more than the paintings. (The critics can not stand either.) The American painters, unfortunately for them, get fewer cocktail parties, fewer sales, and there always seems to be somebody in white tennis shoes.

This year, every one will go to the *vernissage* at Knoedler's of the brilliant show of Toulouse-Lautrec, who took a sadistic lunge in paint at the café life of his time, putting down in acrid colour the dance-halls, the zinc bars, and the misery of Paris. Just as there always is, there will be a precise Picasso exhibition, mostly of paintings never before seen in this country; this time from the Doucet collection, many of them framed by Pierre Legrain, the bookbinder of Paris, who did all kinds of astonishing work with egg shell and leathers.

The Modern Museum will give a show of their own to the Americans, Blume and Brook, Grant Wood and O'Keeffe, and Henry Varnum Poor and John Curry. A selection of their paintings will go as a group to Paris next spring. For some reason, Marie Laurencin, a punching-bag for the critics the last few years, is having two shows. At the Findlay Gallery, her eerie ladies, boneless and grey, ride black-eyed horses nowhere into mists of nun-grey and formless blue—painting which has no art parentage. At the Matisse Gallery, new Laurencins, vigorous and different, are promised. And, finally, there is Tchelitchev, the ecstatic, chattering Russian, who drops phrases, like hot pennies, wherever he goes, but whose paintings have now a monumental calm.

But the third circle goes to the concerts; adores Toscanini, wonders about Barbirolli, loves Stokowski, with his haloed hair and his essence of controlled showmanship. Over the waiting audiences in the pumpkin hollow of Carnegie Hall lies a heart-warming respectability, rarely exceeded even in cathedrals. To the same seats every year come the same old ladies, with barrettes in their hair, the same delicate old gentlemen, dozing during the Mahler, eager to dislike the novelties, relaxing for the Beethoven and the Bach. Somehow the music brings little gusts of spiritual excitement, gusts which blow hard when Menuhin plays on December sixth (the first concert was sold out three hours after the box office opened); when Josef Hofmann will (Continued on page 158)





CECIL BEATON

"AMPHITRYON 38"

Alfred Lunt and Lynn Fontanne go bawdy, delicately, in the Greek draperies of "Amphitryon." By a curious alchemy, this myth, written thirty-eight times, was turned into farce by Molière, Dryden (among others), and now by Giraudoux, since Sophocles and Æschylus first wrote it as tragedy.



Miss Penelope Dudley Ward

The daughter of the Marquesa de Casa Maury (the former Mrs. Dudley Ward) is at present the charming man-chaser in "French without Tears." Miss Ward began her career in 1935 in the British film "Escape Me Never," and made her stage début only last year in London, where she played in "Victoria Regina"

Above: Miss Ward wears a misty grey chiffon dress, over a silver lamé slip; from that new designer of evening gowns, Mabel Downs. (Also at I. Magnin, California.) Opposite: With mid-Victorian gravity, Miss Ward poses in a black velvet dress with a white taffeta petticoat. Milgrim. All jewels: Black, Starr and Frost-Gorham



Debutante line-up — this is their winter

Miss Carolina Denham, the daughter of Mr. and Mrs. James Scott Denham, is very blond, very popular, and one of the prettiest débutantes of the season. The dress she wears is of velvet and satin, with a wide beaded belt

Miss Esmé O'Brien, daughter of Mr. and Mrs. Esmond P. O'Brien, is a fine pianist, very poised, but full of enthusiasm. She will come out sometime in December. Here she wears a demure taffeta dress with a shirred skirt

Miss Nancy Van Vleck, daughter of Mrs. William de Wilder Atkinson, is a talented sculptress, and rides well. A dinner-dance will be given for her at the Waldorf-Astoria, December twenty-third. Her chiffon dress is from Best

Miss Elizabeth ("Bunny") Cushing, the daughter of Mr. and Mrs. Charles G. Cushing, is an enthusiastic horsewoman. Earlier in the season, she had a country début on Long Island. Her net-and-lace dress; Hattie Carnegie



CECIL BEATON



Miss Edwina Atwell, the daughter of Mr. and Mrs. George Atwell, is keenly interested in the polo at Meadow Brook, and the races at Belmont Park. Striking with her dark hair is her vivid red crêpe dress from Falkenstein

Miss Rosamond Hodges, the daughter of Mrs. John K. Hodges, likes amateur theatricals and is interested, surprisingly, in the why's and wherefore's of the advertising business. Her silver lamé dress; Saks-Fifth Avenue

Miss Beatrice Gray, "Milo" to her friends, is the daughter of Mr. and Mrs. Henry G. Gray. She's extremely clever, and writes very well. Miss Gray's dress is champagne-coloured tulle over blue tulle and satin; Mabel Downs

Miss Jessie Valle Ewing is the daughter of Mr. and Mrs. William Ewing. Like her beautiful sister, Mrs. Sherman Jenney, she has black hair and a distinctive widow's-peak. Her black velvet dress is from Lord and Taylor

DÉBUTANTES' DICTIONARY

Being a glossary of terms, and tastes,
peculiar to this season's young entry

(EDITOR'S NOTE: After considerable philological research, we present herewith our Débutantes' Dictionary, revised and abridged as of the year 1937-'38. We discovered, among other things, that in Chicago the word "plenty" is now prefixed to all adjectives, while in New York and Boston "frankly" and "definitely" are still holding their own; that Philadelphia debs, during lulls in the conversation, are apt, inexplicably, to remark "Take a letter"; that débutante drinking is more and more considered "tacky"—i. e., in questionable taste; that, also in Chicago, drink is known as "powder"; that "pickle-puss" is a term of endearment. And that "Thank-you," launched by that international glamour boy Groucho Marx, is making its long-deferred Last Stand.)

MAD FUN *Alternates*, 1. *Terribly Super*, 2. *Swish* (Philadelphia), 3. *D'lovely* (archaic): The Big Apple. Charles Boyer. The little couple in rubber shoes who do the Shag at the Stork Club. Football games, and/or football players; polo matches, and/or polo players; boat races, and/or crew men. Tommy Dorsey. Practically all parties. Getting offers from movie-companies. Singing "*Vieni Vieni Vieni*." Saying "Oh dear, I'm so young and so tired of it all..."

GENIAL *Alternates*, 1. *Good Fun*, 2. *Nice* (obs.): Waltzing—given a good partner and a good Munich or Salzburg mood. Milk. Small luncheons for about four. Charm-bracelets. Photographers who take flattering pictures of you. Lipstick-pencil. Drinking tea, or dry sherry, instead of cocktails. Boys who talk indefinitely about the New Deal, the Far East, or the European Situation, so you can relax.

STUFFY *Alternates*, 1. *Thick*, 2. *Grim* (Boston), 3. *Desperate* (Philadelphia): Boys who talk interminably about the New Deal, the Far East, or the European Situation. Photographers who take unflattering pictures of you. Teas. Taking more than two courses at Columbia; or taking two and actually going to them. Being seen too often with the same escort. Definite, hard-and-fast Lines. Parties that have only one orchestra, which stops, firmly, when it is tired.

GLAMOUR GIRL (abbr., G. G.) *Alternates*, 1. *Débutramp*, 2. *Lounge Lizard*: One who carries her page-boy coiffure so far it hangs practically down to her shoulder-blades; who is photographed everywhere, by everybody, for everything; who disappears from dance-floors for hours at a time; who invariably looks like Three Mornings after Four Nights Before; and who frightens the average, or Plympton Street, stag out of his wits.

ABSOLUTE HEAVEN *Alternates*, 1. *Yummy* (Boston), 2. *Definitely Divine*, 3. *Tops* (archaic): A sought-after or generally desirable youth—usually a boy who has an amusing face, rather than a faultless collar-ad face; who isn't in training; who can dance at least passably; who occasionally knows the hostess' name; and who has large numbers of friends, all equally attractive and amusing. (Continued on page 144)



STEICHEN

MISS PHYLLIS STEVENSON, daughter of Mr. and Mrs. Philip Stevenson, is one of the season's loveliest débutantes. Her taffeta dress with gold leaves is from Hattie Carnegie (I. Magnin has it in California). Décor by Robsjohn-Gibblings



Statuesque, this purple crêpe dinner-dress, and with such dramatic value that Vera Allen chose it to wear for her rôle in "Susan and God." Memorabilia: The gashed décolletage and hem, the diamanté butterflies, saddle-bag pockets. Hattie Carnegie

There's a surge toward brown for evening, and here you have it—in a columnar dress of heavy sheer crêpe, its fluid up-in-front drapery accented by a band of sable-dyed kolinsky. There's more kolinsky circling the heavy crêpe gloves. Bergdorf Goodman



An enchanting dress to hand down to your grandchild as an heirloom—magnificent pink lamé taffeta shot with silver birds. The waist-line, bracelet-size, goes into a slouching skirt. You will find this at Bonwit Teller; and I. Magnin, California

Draped or drifting



Lightning conductors, by Covarrubias

Arturo Toscanini

A sketch of the greatest conductor
of them all by the great prima donna,
Lotte Lehmann

TOSCANINI is like a flame, which glows and blazes as long as it exists. One can not imagine him as a man who, even as he grows old, would ever weary of his burning drive, of his unremitting creative activity—ever seek repose, give up, come to a halt. The violently pulsing blood of his will always makes him restless—that demoniac master, Music, to whom he has bound himself body and soul, will never let him free till he draws his last breath. For to him music is no kindly, gracious Muse, but a merciless, omnipotent divinity to whose power he must bow and in whose service he is, as it were, in a perpetual battle, a bitter struggle for hard-won victory.

The Maestro is known as inexorable. But he is inexorable chiefly toward himself. His unprecedented triumphs the world over can never cloud his judgment. He applies the highest standards to himself and to all who work with him. He requires the utmost of others because he gives the utmost himself. He is like a man possessed; and this quality in him has something stirring and frightening about it. There is scarcely an artist who does not tremble before him.

For fear of this notoriously intolerant Maestro, I had resolved against singing with him—oh, that piece of unredeemable idiocy! But I had heard so much about his severity, his gloomy singleness of purpose, that many years ago I refused to sing Eva under him in Milan. I saw him for the first time, ten years later, at a New York recital. No one had told me he was there—but in the middle of a song I looked into the audience and suddenly saw the famous, striking head. The note I was singing literally stuck in my throat.

Some time later, I was engaged for a radio hour. Conductor: Arturo Toscanini. To my surprise, he was very kind and gentle at the piano rehearsal, but at the orchestra rehearsal I found out again what it was to be afraid. I kept thinking: "Well, then, if he shouts at me just one single time in such a rage as he's in now with the orchestra, I won't be able to sing another note."

Perhaps this uncontrollable anger is part of the Italian temperament. Yet to me there is always something tragic about it in this remarkable person, for it stems from a passionate longing for perfection. What ever might be a hindrance on that road, down which he storms like a noble, thoroughbred horse straining every nerve, is to him a torture. Inadequacies on the part of the artists working with him incense him exactly as does fatuous admiration on the part of his adoring public. His violent desire for undisturbed concentration has made him impatient even over every-day trifles: he can not find something or other—his baton, or the pictures of his family, which he puts up in his dressing-room back-stage—and at once he flies into a white-hot fury. He feels that his thoughts, which are Music, and then more Music, have been disturbed; and he suffers from the disturbance as from some physical torment.

The Salzburg Festival now has the good fortune to count the Maestro among its "stars." He would never forgive me if he knew that I had referred to him as a "star"—nothing is more hateful to him than that concept. So I have committed a mortal sin in using it, but in truth I can not do otherwise than say that he is the radiant centre around which the Festival revolves. He is a Sensation, though he detests the word, and it dogs his footsteps.

No prima donna, no matter how world-famous—no tenor, no matter how spoiled a darling of the public, can compete with his popularity. Popularity—no, that is not the right word: people are too much afraid of him to be able to love him. The public is afraid of him, too: sometimes when, at the beginning of a performance or of a concert, he comes to the stand, and his reception by the audience seems to him to exceed a pleasant polite greeting, he breaks off the applause with a single lordly gesture. They all know that it makes him angry if they go on applauding and shouting, contrary to his wishes. (Continued on page 142)

Lightning conductors—all these eight superb musicians are now on the radio. Floating at the top of the opposite page is the magnificent Toscanini, who will conduct only on the radio, starting Christmas night. Right in the centre is the haloed Stokowski, dividing his life between radio, movies, and podium.

Upside down here is the benevolent, pink-faced Koussevitzky, broadcasting with his Boston Symphony; and down at the left is fluffy-haired Rodzinski who is conducting the radio orchestra which he will relinquish later to Toscanini. Next to him is black-haired Barbirolli of the Philharmonic, while just below is Chavez, leader of Cleveland's orchestra.

In the lower-right corner stands blond, nervous Ormandy, of the Philadelphia Orchestra. And the wraith in the background is the venerable Damrosch, one of the first conductors to go on the air. Now they are all there



PHOTOGRAPHED EXCLUSIVELY FOR VOGUE BY CECIL BEATON

The Duke and Duchess of Windsor



THE DUCHESS, WITH A PERSONAL GUARD, ENTERING MAINBOCHER'S

THE Duchess of Windsor's reputation for chic is based upon her great simplicity of dress with an inordinate insistence on perfection of detail. It is this restraint and her definite taste and opinions on dress which make her choice of clothes interesting.

In selecting her winter wardrobe in Paris, the Duchess chose several models from Mainbocher. She chose two fur coats by Paquin—a seven-eighths length beaver cape for day and, for evening, a mink redingote that is almost floor-length and follows loosely cut lines. As for hats, she chose practically every off-the-face hat in Suzy's collection, realizing that off-the-face hats accent her best features—her forehead and her eyes. She continues to wear her hair in the severe style that is so suited to her.

In ordering shoes from Georgette, she chose, as usual, very classic lasts. And, as many smart women do, she ordered the same model in several colours. For example, she selected four pairs of the same model of tailored kid opera pump with a high leather heel: one in burgundy, one in navy-blue, one in brightish brown, one in dark brown. Crocodile was used for two tailored Oxfords, and box-calf for her sport boots—cut high in the front. However, opera pumps predominated in her shoe wardrobe, even for evening.

Among the amusing handkerchiefs she selected at Gabrilovitch's (they're photographed on page 79) were round ones of white crêpe with a wide net border and some square ones of crinkled white crêpe with "Wallis" embroidered under the crown.

Dining one night in Maxim's, the Duchess wore a very tailored dress of plaid lamé, the top cut like a short-sleeved sweater with two big patch pockets. With this, she wore large pearl earrings and ruby-and-diamond jewellery from Herz—a brooch and bracelet designed to be worn together. At the Lawrence Tibbett gala at the Opéra—and later in the same evening at "Bagatelle" and "Scheherazade"—the Duchess wore Mainbocher's black crêpe dress with a wide waistband of red lamé. On the following two pages and on pages 148 and 149 are sketches of many of the Duchess' selections.

THE DUCHESS OF WINDSOR SHOPS IN PARIS



Suzy's navy-blue velvet chéchia (back and front) of padded velvet cords

Suzy's crown of pleated blue grosgrain on blue velvet



A black suède Suzy hat with petalled brim



And a blue felt Suzy hat trimmed with red grosgrain



Mainbocher's striped lamé dress with a full Watteau panel in back



From Paquin:
A long mink redingote, cut loosely as a robe, with soft, flaring collar



Shoes from Georgette:
 Top: Brown crocodile Oxford.
 Second: An evening sandal of
 red crêpe with lattice vamp.
 Third: Navy-blue crocodile Oxford.
 Last: Brown box-calf sports boot,
 climbing to a high tongue

Mainbocher's dress with
 a black crêpe bodice,
 a red sequin band, a
 black tulle skirt

*The Duchess of Windsor
 chose—*

AMUSING HANDKERCHIEFS FROM GABRILOVITCH



MORE OF THE DUCHESS' SELECTIONS ON PAGES 148-9



LANVIN'S "LA PASSIONATA": RED-AND-SILVER BROCADE SO RICHLY EMBOSSED IT ALMOST STANDS ALONE (HENRI BENDEL) • BOUCHERON JEWELS

PARIS MID-SEASONS

THE August Collections were frank about showing the figure; the first of the Mid-Season Collections are even more frank. Loose, bulky clothes are disappearing except at Vionnet's—who is a law unto herself. Lines are tightly fitted from under the bust to the hip-bones—pulling in your waist and diaphragm, accentuating the bust.

Chanel's new three-quarters length coats are tightly buttoned from the bust to below the waist, giving a remarkably slim effect. Her day neck-lines have descended—lowish ovals worn with heavy gold plaque necklaces.

Molyneux again slide-fastens his skin-tight jackets up the front, but makes them shorter, gives them wide revers. Many of his coats even look like suits—see the one on page 82. Paquin's best coats, in wood shades, have wide revers and one-button fitted waists.

Day dresses are soft, clinging, revealing—with enough shirring around the bust to enable you to breathe. Paquin trims black crêpe or jersey ones with wide contrasting waistbands or multiple strings of pearls looped on the chest.

Allure runs rampant at night: bare shoulders, emphasized bosoms, delicate waists, clinging or floating skirts. White is everywhere; Paquin likes pearl-grey satin; Molyneux, petal-pink, but black is paramount. Not simple, practical black, but dramatic, noticeable black: Paquin's black net spangled with jet beads, or black satin with a rainbow sash, or the Velásquez lace-and-velvet (shown above); Molyneux's clinging black velvet studded with rhinestones; or crêpe with transparent lace sleeves and back. Black has never been more diabolically lovely.



PAQUIN VEILS A VELVET TUBE WITH BLACK LACE—À LA VELÁSQUEZ



VIONNET • REBOUX HAT; HENRI BENDEL



MOLYNEUX



MOLYNEUX

VIONNET, in her Mid-Season Collection, builds a free-swinging, collarless coat of heavy black wool, caught with one button and lined with white lamb. Reboux hat of stiff black plush, with casserole crown; grosgrain cockades

MOLYNEUX misleads you with a top-coat that pretends to be a suit—it's black wool, slide-fastened from throat to hem. The jacket part hangs free everywhere except in front; the revers are overlaid with astrakhan. Felt hat

MOLYNEUX'S jacket-suit—really, this time—has a short jacket locked up the front with a fastener and decorated with circling revers, collar, and broad cuffs of castor. With it goes a tallish stovepipe hat of black felt

LELONG'S sheath-dress, with one of the lowest décolletages in the Paris Mid-Season Openings, is of black crêpe, spire-slim, its halter neck held with a cluster of red roses. To shelter it—a black faille coat with velvet inserts

PATOU'S white crêpe column, with a lily-shaped corsage and glinting rhinestone shoulder-straps. The front falls straight; the back sweeps out in bias folds. Over it, an opera cloak of Sienna-red velvet. Mauboussin jewels





HORST

Countess Kurt Haugwitz-Reventlow

The Countess, the former Barbara Hutton, has a fragile eighteenth-century beauty—a Quentin Latour look about her dark eyes and silver-blond hair—superbly set off by Chanel's blue velvet dress with a smoky-blue chiffon panel, a chiffon scarf. Her magnificent diamond-and-moonstone jewellery—notice the bouquet form of the necklace—is by Van Cleef and Arpels



HORST

Mademoiselle Curie, the dark, soignée, and supremely decorative daughter of Madame Marie Curie, the famous scientist, is currently contributing to the elegance of the Paris season. With Schiaparelli's décolleté black wool dress, she wears this black felt hat, one of Talbot's great successes, pushed well to the back of her head; adds long black antelope gloves

Mademoiselle Eve Curie



Countess Bouët-Willaumez
in Agnès's green hat—
a felt tower (Jay-Thorpe)

Some like them *high*.....



Miss Ina Claire's high evening halo
of black velvet (Bergdorf Goodman)

Mrs. Henry Luce in Schiaparelli's
up-flung black felt (Bergdorf Goodman)



Mrs. Byron C. Foy's high choice:
Lanvin's cavalier dinner-hat,
black velvet with an arc of brim

Some like them low



Miss Madge Evans likes her toques low—Suzy's velvet one (Henri Bendel). Clip: Udall and Ballou



Mrs. Gardner Hale's choice: Molyneux's brown-veiled black pill-box (Bergdorf Goodman)



Mrs. Julien Chaqueneau's beret, Chanel's close-fitting black felt, with clip and veil (Bergdorf Goodman)



COUNTRY WEEK-END

The unsurpassed flattery of pastel furs: in a long top-coat with light wolf, with its skirt of the same vaguely checked grey-and-yellow tweed. The fine wool sweater is Indian-corn yellow. Henri Bendel



You can find every colour there is, woven into the fabric of this Rodier rough tweed jacket; it is worn over a simple one-piece wool dress in blue-green. The hat is brown felt. All: Jay-Thorpe

A suède jacket and skirt that may be had in pink, blue, or beige. The jacket is belted only in front; the circular skirt has horizontal welt seams. Saks-Fifth Avenue, New York and Chicago

A pale pink suède jacket worn over a heather-coloured tweed skirt, light-weight brown wool shirt; Martha West. Chamois gloves; from Fownes. "Kick-off," a grey felt hat from Dobbs



TONI FRISSELL



CANVASES ARE HARD TO CARRY

A mild suggestion that the struggling painter
has more than his art to cope with, after all

By Margaret Case Harriman

FOR a long time now, the young and struggling artist has been a picturesque figure in the public mind. People in general like to think of him sitting lonely in his attic surrounded by unwanted canvases, blowing on his hands to get them warm, starting still another picture which may turn out to be a masterpiece, or at least earn him the first meal he has eaten in weeks. Young painters are usually represented that way in books and in the movies, and nobody wants to deny that many of to-day's great artists did, in the beginning, starve and freeze and hope and work without anything ever happening about it until after they were dead.

Most of these, however, were foreign painters whom nobody expected to be business men, or even to work hard in any direction except toward putting pictures on canvas. It never occurred to them to get some kind of steady job during the day to support them, and to work nights and Sundays to satisfy their minds and hearts. It didn't occur to them because, until the young American painters began rolling up their sleeves, nobody had ever thought of the artist as a practical man.

Cézanne, Van Gogh, Seurat, Rousseau, and some of the other painters who struggled magnificently, but in vain, during their lifetimes would be startled—and probably interested—to hear the talk that goes on among most of the young Americans who are beginning to be successful to-day; namely, that painting is a profession just as writing prose or poetry, or composing music are professions, and that, like all professions, it succeeds better when it is considered, not romantically, but with a touch of business sense. The painter who languishes in his studio among his unsold works is old-fashioned to-day, and as boring—even to his fellow-artists—as the writer who can't sell his stuff (and so tells you all his plots) or the composer who can't sell his songs and, with any luck, ends up as a song-plugger in Hollywood.

Americans have been branded all over the world as go-getters, and have been equally cursed for a peculiar sense of humour. Young American painters have both humour and initiative, and neither quality has hurt their work any. It is improbable that the two celebrated European collectors who recently bought several thousand dollars' worth of American paintings—Watkins, Hopper, and Burchfield among them—from the Rehn Galleries to take back to Europe, bought them because of any personal characteristic in the painters; they bought them because of their value as paintings. Perhaps the collectors didn't even suspect—or care—that, ten years ago, Charles Burchfield was designing wall-paper for a department store in Buffalo and painting in his spare time; or that, in spite of pleas from Frank Rehn when his canvases began to sell, he declined to give up his job until he was sure of supporting himself and his family by painting alone. Burchfield now has three canvases in the Metropolitan Museum, and he gets from \$300 to \$1,000 for a water-colour and as high as \$2,500 for an oil-painting. (Continued on page 154)

Picasso, the great Spanish painter, manages usually to have the show of the year. Right now the Seligmann Galleries have an inclusive exhibition, revealing Picasso from 1903 to 1923. The gallery, unfortunately, could not show this moving pastel of the two luminous harlequins, on the opposite page. Painted in 1909, it belongs in the distinguished collection of Mr. Stephen C. Clark



(CAPTION ON FACING PAGE)

Two Harlequins, by Picasso

A man's silk shirt,
beautifully tailored,
worn with the briefest
of jersey trunks



Three handkerchiefs,
in three contrasting colours,
all knotted together



An Oriental sarong
tied on over a thin
sleeve sweater,
sleeve trunks; plus
a bandanna and bracelets



Like a French porter's - this blouse,
cinched with a wide webbing
polo-belt, over a pair
of tailored linen slacks



A jacket made of shirting, exactly
like a man's pyjama-coat, and
flannel shorts - new for tennis,
boating, or the beach

Riviera

All models on this page from Best

Linen slacks with an elastic waistband rolled over your hips, and a jersey blouse buttoned all the way down the front; Russeks

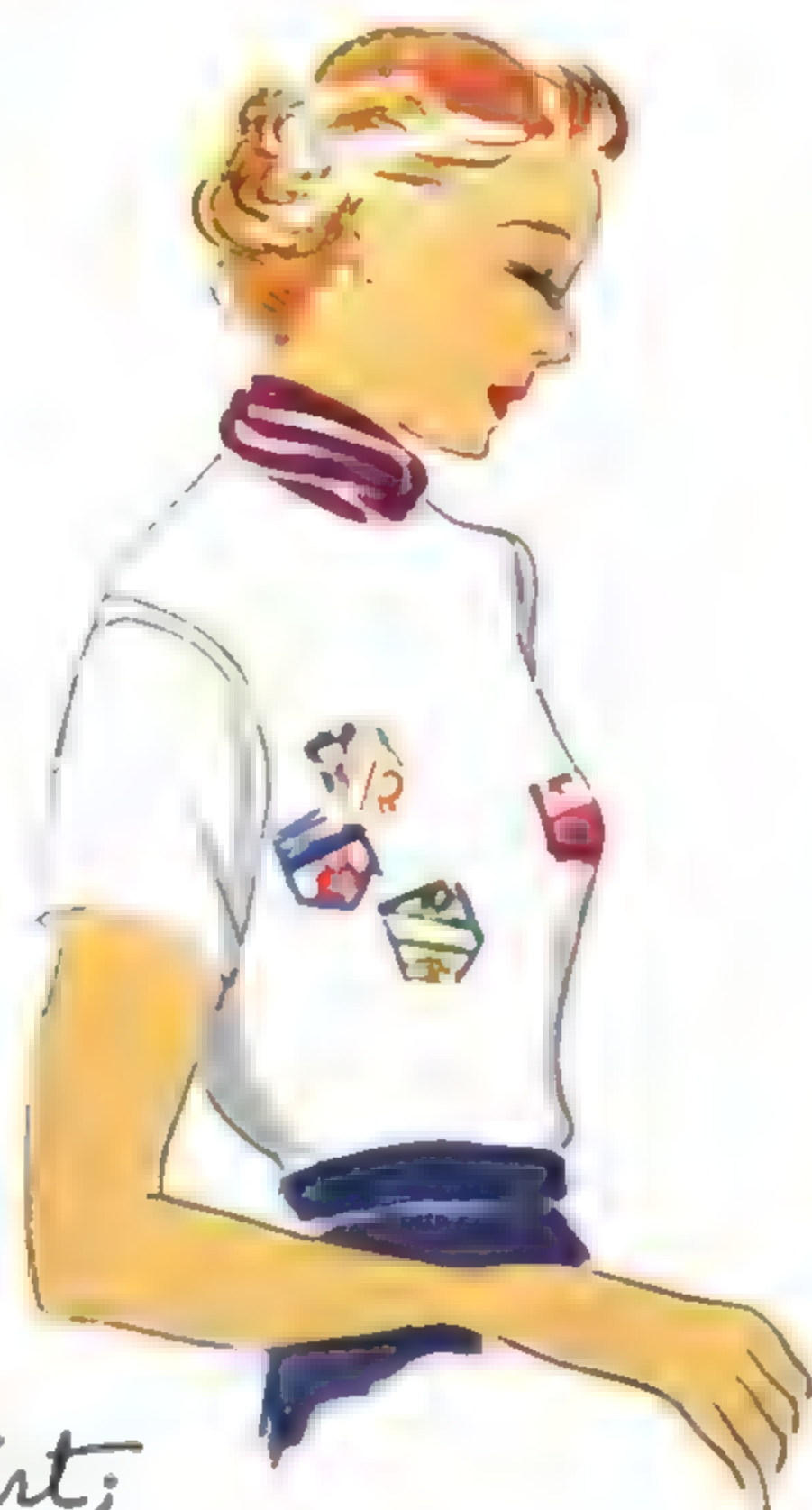


Put a sleeveless waistcoat over a long jersey wrinkled around the hips, add slacks — all in different colours; Lord and Taylor

A jersey slit down the front and practically sleeveless; a short pleated skirt; short gloves to match; Lord and Taylor

Another steal from the men — this time an undershirt, initialed to match the stripe on the gabardine shorts. And again all the bracelets in the world; Russeks

Colour



Club badges — plastered anywhere you like on the front of a sweat-shirt; Altman



FRENCH LEAVE



CLASSICS are the substructure of a country wardrobe—cling to them. But have a fling, occasionally, at something gay and mad, like the bloomer-suit opposite, or the hooded coat above. Lean, as Paris does this season, to solid colours—in flannel, leather, wools—unafraid Matisse colours, which you mix with a knowing hand and a lavish one.

Try these: A red-brown tweed jacket over a grey flannel skirt, with a splash of yellow. Black, ignited with dusty-pink, copper, forest-green. A pink sweater under a burgundy jacket; a green skirt. Finally, gold jewellery, lots of it, alone, or—in the case of necklaces—intertwined casually with coloured beads.

First, above: Hermès' suède-finished calf jacket, the colour of milk chocolate, stitched in black, with a grey flannel skirt, yellow scarf. Second: Reboux makes a bright red wool shooting-jacket, cut long and snug; lines the hood with ocelot, and teams it with a purple-brown skirt

First, opposite: Marjorie Dunton's corduroy bloomer-suit, with slim little-boy knickers; a bias-front blouse girdled with natural chamois. Second: Schiaparelli's halter-neck vest of baby lamb, partly covering a heavy-ribbed sweater. There's a flannel skirt; a flip dotted scarf

Budget for a Butterfly

Miss Eileen Herrick,
1957 débutante,
helps Vogue choose these
four pages of
Finds of the Fortnight

MANY a débutante literally dances on a dime—says one of the loveliest girls coming out this year, Miss Eileen Herrick (whom you see photographed here). So, bent on giving a butterfly a head-start, we deluged her with questions, cross-examined her on the likes and dislikes of her confrères, asked her to help choose the clothes for these pages.

Any girl who comes out *can* stand out—even if she's not backed with a fortune, this youngster agrees. But lack of money has to be bested with wit or flair or clothes-instinct or some sort of ruse. One girl last year, for instance, went to almost every party in the same dress—a heaven of a thing in silver. It was a daring *coup*, but she made herself a legend as the Girl in the Silver Dress. And another girl just about lives in two little black day dresses—but her hats are wonderful conversation.

Every débutante—Miss Herrick divulges—yearns for at least six or eight dance dresses. Half one's life is spent in them; half one's money on them. One dress ought to be something terribly super for great parties. For the others, lots of girls pay only \$25 or \$35. Full skirts are adored, though it's a mistake never to wear anything else, for people might begin to suspect that your hips aren't too good.

Every one thinks veils and charm-bracelets are mad fun. Every one likes pleats—they sway so nicely when you “truck”—, and every one *does*. Every one craves a couple of white dresses. And certainly one vivid signalling dress (especially red) when your only hope of being found at a mob-scene dance is by your dress. It never hurts to have a black dress, either—men have the idea that you're pretty if you wear black—they think unattractive girls are afraid to risk it.

Almost every girl, and man, is fed up on the G. G. (Glamour Girl) act. The mile-long droopy hair, plaster-white faces, blackish lipstick, make-up put on with a trowel, dresses cut down to here scare most normal young men to death. And that, certainly, isn't glamour.

On the strength of all this advice, we've gathered together for these pages seven evening dresses, to take a débutante through the heaviest calendar. All are under \$40; some well under. And all are plotted to fit into a definite colour scheme—the best “out” for a girl with more dates than dollars.

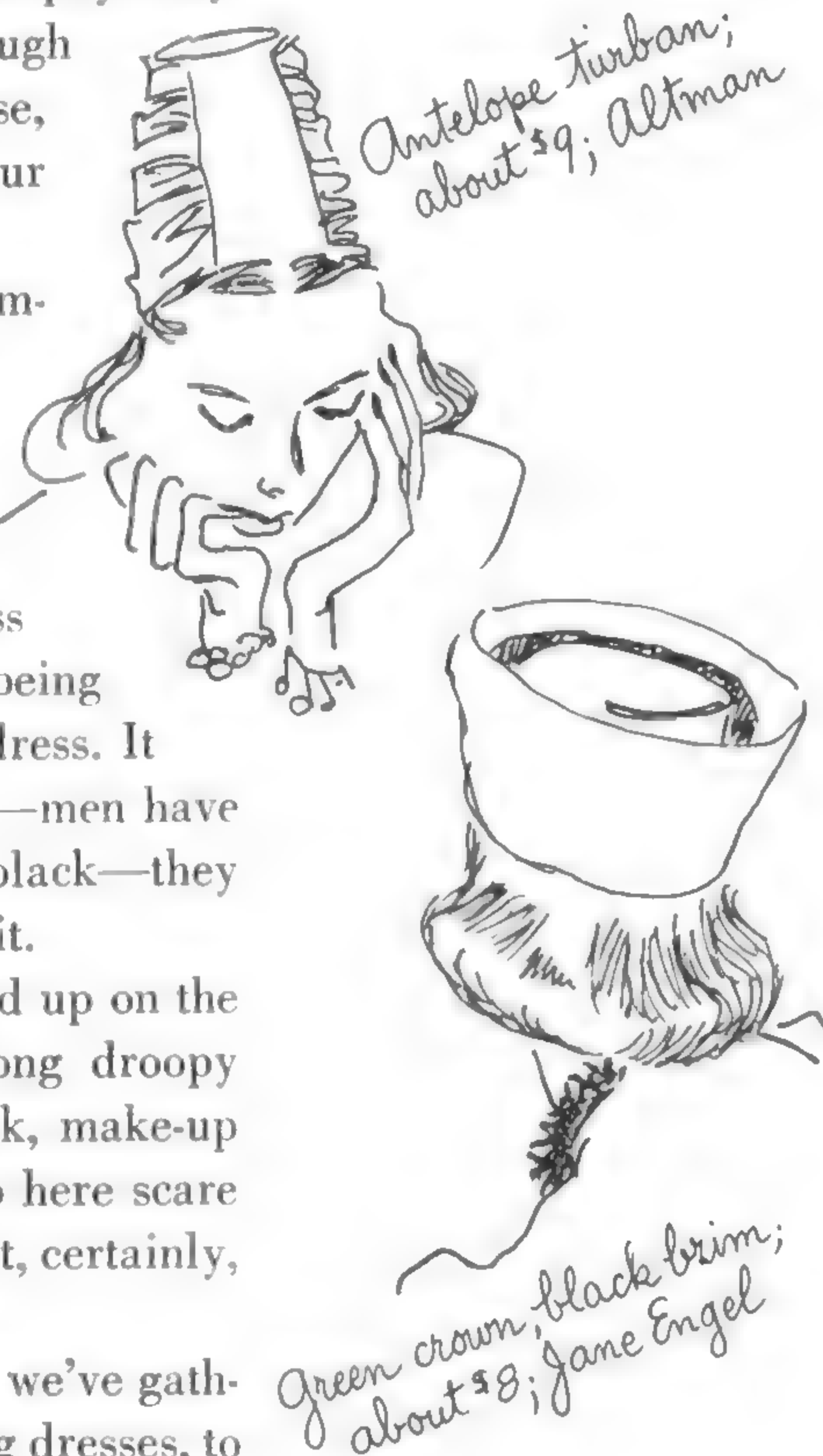
White being the monomania, we've included three white dresses. One, white chiffon (photographed opposite on Miss Herrick) can be metamorphosed by a shift of flowers and shoes, or by adding a vivid sarong sash. For crammed dances, there's a new fuchsia shade that would be ideal, bright enough so that you won't get lost in the crowd (page 99). For a great party, have the star-studded grey net (page 146), or a silver-shot taffeta dream, made from a Vogue design (page 147).



Black crêpe with a nice back; about \$20; Franklin Simon



MISS EILEEN HERRICK IN GREEN CRÊPE; ABOUT \$30; MILGRIM



Antelope turban; about \$9; Altman

Green crown, black brim; about \$8; Jane Engel

And for your ration of black, there's an enchanting dress lighted with a sequin girdle (see page 147). Alternates for the girdle: a wide polo belt of green satin; a fetching little pink suède bolero and belt.

All will go, without a clash, under either of the two evening coats we picked; see pages 146 and 147. (Two, as precaution against boredom and time-outs at the cleaner's.) One is a sleek long black velvet coat, its skirt swooping enough to cover a crinoline. And the other—no less than sensational—a cape with a hood, made up for next to nothing from a Vogue design. Have it of white velvet (nothing packs so much drama) and, if you can scare up a snitch of mink in the attic, line the hood with mink to slide over your curls.

As for those curls, if you want to have the drop on the three hundred girls coming out in New York alone this year—almost all three hundred of whom wear their hair to their shoulders—brush your own hair up, with curls piled on top, as we showed in the November 1 issue. And as easily as that, you have a fine head-start.

Here, too, are more ideas for your hair—none too depleting to your pin-money. Catch up your curls with vivid little combs edged with sequins or multicoloured beads. Tie up your locks with three velvet bows, each in a different colour. Wear tufts of tiny ostrich tips. Clip a little gold or pearl tassel (find them in department stores at the trimming counter) at each side of your head. Let a veil fall from two pompons or a nosegay of flowers. Or have a milliner make you a baby bonnet of gold mesh to tie under your chin on the way to a party.

With ingenuity, often you can retrieve a dress from the previous season. A simple sheath of a dress (there's at least one in every wardrobe) can be transformed by tying on, apron fashion, a skirt of tulle. Or you can reclaim a dress with a boring colour by having it dyed and adding a hem of sequins and a sequin muff. To disguise a décolletage: capes of ruffled tulle or feathers, or several strands of gold beads, hanging like a bib. Beaded boleros fool one dress into looking like another. And you can go on indefinitely changing belts, bows, scarfs, and slippers.

Most of a débutante's day, Miss Herrick explains, is spent helping at charity functions, lunching probably at "21" (large "hen" lunches are considered stuffy), tea-dancing probably at the Persian Room, then away weekends to football games or house-parties. Though every one talks about getting a job—it makes one less restless and gives a fine feeling of independence—very few girls actually get around to it. (Continued on page 146)



Veiled velvet bonnet; about \$10; Jane Engel



MISS HERRICK IN WHITE SILK CHIFFON; ABOUT \$25; SAKS-FIFTH AVENUE



Veil-tied velvet cone; about \$5; Franklin Simon



*Shirred black crêpe; about \$25; Chez Rosette
Bright belted black crêpe; about \$30; Jane Engel
Shops in other cities have the models on these two pages*





Dancing on a dime

(Opposite page) Swinging in the intricacies of the Big Apple—a white net dress with a silver bead bodice. A merciful price, about \$30. Carolyn dress. Sandals from I. Miller

(Second) Swaying in a Suzy-Q—a pleated Cohama chiffon in fuchsia-red. Proof that a débutante can dance on about \$20. John Wanamaker, New York and Philadelphia

(Third) A Tanagra figure “trucking” in a gold-belted white Kalmour dress. The fabric—a Celanese alpaca. About \$35. From Franklin Simon; and Neiman-Marcus

• Shops in other cities have the Finds of the Fortnight shown on these pages and on the two preceding pages



Draped at the bodice, this black crêpe dress falls slender as a twig under a chunky baum-marten jacket. From B. Weinstein. Louise Bourbon's black felt hat with a slight brim and a cocky feather; Sally Victor

Velvet and wool both have a part in this black afternoon suit; there's a wool-banded velvet jacket; a wool skirt. Rose Amado. Suzy's black felt hat, listing sidewise, trimmed with curls of patent leather; Sally Victor



Simple, suave, destined to go under your furs: A blue corduroy velvet afternoon suit, with a clinging jacket, a blue lamé shirt-waist. Talbot's crushed in black felt hat. Find both at Salon Moderne; Saks-Fifth Avenue

Foils for furs

HOW TO BE ENTERTAINING

ENTERTAINING is frankly our dish. We love going to parties, and we think that every good hostess—or host—is a collector at heart. New dishes, new *décor*, new ways of serving food and keeping guests happy—these are unlimited fields for collectors' items, and we always have fun reporting them.

It is the smaller, informal parties that continue to be most popular. Huge formal parties are usually routine, if only because there are so many people to be taken care of. This year, lots of young people around New York have taken up bowling, and short, simple meals are definitely the only kind you can plan before such a strenuous evening. Nothing stronger than beer is drunk after dinner on these occasions, because every one takes the score very seriously. The good players, like Mr. and Mrs. Averell Harriman, carry their own balls in leather cases wherever they go. The Radio City Bowling Alley is regularly booked by novices and experts and is a good place to remember if you have bowling-minded friends. Mr. and Mrs. John Schiff have built a bowling-alley in the basement of their house in Oyster Bay, and have their friends there constantly.

The idea of inviting people for a snack before the theatre has become a definite part of the entertaining picture (something that was more discussed than practised for a time), and lots of people entertained that way before the Ballet and Horse Show this year—both places where enthusiasts despise being late.

Food of this snack variety shouldn't be buffet-supper type, or it will be as cumbersome as dinner; but still sufficiently substantial to see you through till late supper time. A tureen of hot soup, which the hostess can ladle into cups, with thin chicken sandwiches is good. Every one will want two or three cups. Or sandwiches, full-sized, of fried eggs and bacon with lettuce, with ripe olives and perhaps a bowl of hard-boiled eggs. Champagne, plain or in cocktails, seems the perfect drink for this time, because it makes you sparkle, but isn't too strong.

Mrs. Frederick Frelinghuysen, whose parties are practically recipes for success, gives what she calls "a buffet party without a buff." This is the kind of party that has a special appeal for men who have been used to fetching and carrying food at buffet parties, while servants stand around and fill wine-glasses. These parties were inspired by some oblong glass lamps that Mrs. Frelinghuysen discovered while in Swit-

zerland. Lighted from within by two large, low "night-candles," these lamps have a chromium top on which hot dishes can be kept really HOT, in the centre of the table.

At one of these parties, which Mrs. Frelinghuysen gave for Lord and Lady Charles Cavendish, the two square tables of beautiful beige and brown wood, which are always left uncovered, and two round tables covered with heavy brown linen were each completely set for six. All of the china was white, and one of the Swiss lamps was burning in the centre of each table.

As the guests found their places, bowls of oyster stew, in which the oysters had been minced, were placed, and crisp, hot oyster crackers were put on the tables. The soup-plates were replaced by hot plates, and an oblong baking-dish of puréed finnan-haddie, thickly crusted with bread-crumbs, was put on each lamp. An appointed "hostess" at each table told the guests to pass up their plates, then each helped himself from a brown basket of steaming baked potatoes placed on a corner of every table. The baking-dish for the next course held string-beans polonaise, done with cream and powdered corn flakes, kept hot by the faithful lamps of Switzerland and a perfect accompaniment to the hamburger meat cakes which were served with it.

As the second course was being eaten, the lamps were replaced by bowls of fresh green salad mixed with the Pennsylvania Railroad's special salad dressing, which is superb and which can be bought on any of their crack trains. With the salad, Mrs. Frelinghuysen served her famous Roquefort cheese ice-cream, and coffee with big cups was ready in the urn on the sideboards. With wine in its basket or ice-bucket at each table and only one thing passed for each course, the service for all this was reduced to a minimum, and the guests had such fun that Mrs. Frelinghuysen telephoned out for a band to keep up with the spirit of the evening.

Not every one has the resources to telephone for a band, but it is often fun to provide some kind of entertainment after dinner for the interval between coffee and bridge, if you aren't taking your guests on somewhere. A fortune-teller or palmist is sure-fire. Every one likes the semi-professional twins from Yale who play the piano so superbly. And the very young love the trick waiter who barges around and drops things. But you had best have bridge and backgammon ready, no matter how entertaining your entertainer may be! (Continued on page 128)



HORST

MRS. WILLIAM S. PALEY

in the drawing-room of her Beekman Place house, which she herself decorated as a concrete and charming expression of her own taste, her own varied interests. Mr. and Mrs. Paley have a distinguished collection of modern paintings, many of them fundamental to the decoration



Left: Seen through a doorway framed in black glass, the curving staircase of the Paleys' house is carpeted with zebra-skin. Alternate square and twisted glass rods support the hand-rail; below, the floor is of cream coloured and terra-cotta terrazzo, inlaid very simply with fine metal lines

Below: The beautiful oval dining-room, lighted with Waterford candelabra. The side walls are panelled with clouded mirror, accented by white half-columns; black lacquer chairs are upholstered in grey-and-white. The great bow window commands an impressive view of the East River



NYHOLM

HOUSE ON THE RIVER - DONE WITH MIRRORS



Above: The most striking feature of Mrs. Paley's bedroom is the great canopied bed, covered with mirror and hung with the palest pink damask. Pale pink, too, are the quilted taffeta curtains; the carved rug. Blue and white Chinese porcelains fill the glass-shelved niches by the mantelpiece

Below: In the drawing-room, pale blue walls, curtains, and furniture form a background for Redon and Gauguin paintings from the Paleys' collection. Faceted mirror plates the mantelpiece; on the floor, there's a shaggy white rug. (Other pictures of the Paleys' house are on page 121)





DOWN
TOWN

WEATHER VAIN

A. The day may be drab, but don't you be—these new protectors will keep you smart when it rains. A hooded rain-coat of a new material, helio; Talon-closed. Abercrombie and Fitch. Goodrich Shu-Gloves give the effect of suede and patent leather; I. Miller

B. Plaid on one side, gabardine on the other—both sides of this reversible top-coat are impervious to rain. Goodyear's sleek galoshes. Saks-Fifth Avenue. New York; Chicago. The doorman, in glistening white rubber on rainy days, is at Elizabeth Arden's

C. Dodge a downpour, a shower, or even a sprinkle, in U. S. Rubber's tailored coat of water-repellent cotton gabardine. U. S. Rubber makes the supple boots, too, high enough to keep splashes off your stockings; Bloomingdale. Dobbs hat of blue felt

D. Start out with the checked brown-and-beige tweed side of this rain-proof top-coat; and when the weather threatens, turn it to its beige gabardine side. Casual brown felt hat from Peck and Peck. Cambridge rubbers, cut high and very close; Cammeyer



C



D



CUTTING A FINE FIGURE



7878



7873



7876

Frock No. 7878: Here's a column-slim dress that is practically all line. Only a slight shirring at the waist in front varies its long sweep from hem to high, shaped neck-line. Designed for sizes 12 to 20; 30 to 38

Frock No. 7873: Torsos are glorified this season with a smooth long line such as this dress has below its high, gathered blouse fulness. It's an "Easy-to-Make" style, too. Designed for sizes 12 to 20; 30 to 40

Frock No. 7876: For a basic day dress, choose this "Easy-to-Make" dress in a dark crêpe—then vary it with multiple accessories. Notice the low, shaped blouse-line. Designed for sizes 14 to 20; 32 to 44



DESIGNS FOR DRESSMAKING THE BACK VIEWS ARE ON PAGE 152

Frock No. S-4023: One long black stroke of the artist's pencil might have drawn this dress, typical of the new moulded line. A draped girdle dramatizes the torso. Designed for sizes 12 to 20; 30 to 40

Dinner-Frock and Jacket No. 541: Add to one sheath-like evening gown, one precisely tailored jacket—and you have the right ingredients for evenings, formal or otherwise. Designed for sizes 12 to 20; 30 to 40

Evening Frock No. S-4025: Dramatic bands of contrasting material begin at the bodice front of this evening gown, wrap around the waist, and drape into a trailing sash. Designed for sizes 12 to 20; 30 to 42



Shop-hound makes a bow



Season of débutantes...dance, dance, dancing. They fancy their feet in McCallum's new two-thread, fifty-one gauge evening stocking with a flesh coloured garter top. They vote for stars in the eyes, and "Candle Light" for their stockings. This is only one of the new "Iridescent" shades that are so elusive and shadowy, and flattering. Even in the dollar range, McCallum stockings have the French type of heel and thread-thin seams. At Altman.

Shop-Hound would give the mothers a whirl. Kargère, in the shop at 535 Madison Avenue, New York, is constantly receiving new models to add to a collection of original French clothes, all designed and made by Kargère in Paris. Prices start from about \$50 for day dresses; about \$80 for evening dresses. Practically all of the models in the shop start at size sixteen, at the smallest—so that almost any one can try them on. These are all French originals, please understand, to be ordered made up in your own size by Kargère in Paris. The dresses have both dash and dignity, as well as line. Black lace, to Kargère, does not mean something to wilt under an amethyst brooch. They give it a red-and-black ciré sash.

Dorothy Couteur is young, American, and spent most of her designing years in Paris. So that her clothes, at 695 Fifth Avenue, have just the right degree of French flavour to interest a débutante. This wrap of Lesur's peach-coloured, peach-textured woollen (left), trimmed with brown beaver, gives you the idea. Self-stitching nips you in at the waist-line, and the Cossack cuffs make you look small enough to snap in two; about \$175 to order. A black velvet dinner-dress has puffed sleeves and a childish square décolletage of black sequinned net over flesh-coloured chiffon—and a hem with a jagged slash. Youth and sophistication, combined.

Molli, at 10 West Fifty-Eighth Street, designs both hats and furs, and understands that fine balance between the two—which is why she pairs them off so well. Here's a turban of heavy Persian-patterned silk (left), planned to go with chunky fur jackets at the end of the day. Dramatic enough to wear in the evening, when you don't dress. About \$25 to order; and you can have it made for the same price in lamé, to wear as a real evening hat. The jacket—boxy, collarless, and devastating in natural Russian red fox—is yours for about \$300. More, or less, in other kinds of fox.

The Brick Shop was once a shop in a little brick house on Lexington Avenue. Now, fourteen years later, it's still the Brick Shop, or, as we say to the taxi-drivers, 18 East Fifty-Fifth Street. The charm, the calm, the measure of perfection remain. All the clothes are Paris importations, carefully chosen, carefully copied, painstakingly made to measure. Day dresses start at about \$140. This shop is dear to the hearts of many smart women—most of all because you can wear the clothes season in and season out, without giving them a thought—they are so simple and so right.

The shop of Alice H. Marks, now at 6 East Fifty-Second Street, is all heavenly blue—serene setting for the exciting purchases that the Marks sisters made abroad. In the antique room, sigh for the red leather coffee-tables and chairs, for the Lowestoft and Swansea china in the wall niches. Covet, in the modern room, the new Duke and Duchess of Kent glassware, sparkling in the indirect lighting of the shelves. Don't be without this little one-eyed field-glass (left), latest scoop from France. Use it for the races, football games, and general spying; about \$30. Follow your instincts blindly in the French candy shop, with wrappings and boxes just like those in the smart candy shop of Mary's, on the faubourg Saint-Honoré. These candies make fine week-end gifts. (Continued on page 122)



Novice

"They laughed when I stepped into the kitchen—but when I served lunch—sustained applause . . . Cook and everybody was out last Thursday. Bob and the others drove up—at noon, of course (they would!). They'd ragged me so, saying I wasn't the home type. I said to myself 'Lady, you better settle this, once and for all'. I told them I'd get their lunch. Their hoots didn't help my courage much. But ten minutes later, lunch was served. Here was my menu —

Campbell's Chicken Gumbo Soup

(I've raved about chicken gumbo ever since cook and I discovered Campbell's has the real chicken-and-tomato magic, the grand garnish and seasoning.)

Melba Toast Fresh Grapefruit Salad

(Cook, bless her, had the salad makings ready in the ice box.)

Petit Fours Tea

"The crowd stopped jeering and started cheering . . . Who said that kitchen work was hard? Why, my first time, without experience, I had as good a lunch as the Colony offers. Even a novice can serve expert meals with Campbell's Soups in the pantry!"

—or Expert

In many a great house nowadays the master cook turns to Campbell's for the fine soups he must serve. With the respect of one craftsman for another, he tastes, nods, and concedes he cannot do better than Campbell's. The soup-skill that comes only with years is there, and his expert taste spots it in the excellent choice of ingredients, the dexterous cooking and blending, the nicety of seasoning. To try to improve upon Campbell's would be what he calls "lily-gilding". It is for their innate lavish quality that he chooses such soups as Campbell's sumptuous Cream of Mushroom, Campbell's savory Mock Turtle, and Campbell's fine Consommés. On this quality he stakes his reputation as a provider of fine soups.



Campbell's SOUPS





Connoisseurs' delight

The people other people observe (and copy) are careful in their preferences. And naturally they were the first to appreciate that there really is a big difference in tomato juice. They agree that Campbell's is the one with the true fresh-tomato flavor. So it is not surprising that...



CAMPBELL'S IS AMERICA'S
LARGEST-SELLING TOMATO JUICE

You can taste the difference

DISCOVERIES IN BEAUTY

"Colony," Jean Patou's newest triumph in perfume, is exotic and mysterious—reminiscent of strange Oriental places and tropical nights. To carry out the illusion of the East, it is packed in a beautiful crystal flacon with a golden lotus for a stopper. The box is of woven jute, tied with a green ribbon.



ANDERSEN



This is the latest word in loose-powder compacts. A dial turns to sift out just the right amount of powder on your puff. Sealed in the inner case, the powder can't spill out in your bag. It comes in any colour of enamel, or, if you like, in gold finish. Its manufacturer, Volupté, calls it proudly, "Powder Dial"

Lenthéric's new "Anticipation" is a difficult perfume to describe. Whether you understand or not, we can only say that it is a light scent with a heavy base, and add that it is devastating. You will understand this much at the first whiff. It is the sort of aroma to veil yourself with in anything-may-happen moods



BAKER

This attractive duet by D'Orsay is done up in chic fashion, one of the better suggestions to put on a gift list. The bouquet and the baby bottle of perfume in the same fragrance, "Trophée," lie delicately on a tufted couch, thinking presumably about the lovely things that they can do for your personality

Now—this new Cream brings to Women the Active “Skin-Vitamin”

*Applied right on the Skin—
this special Vitamin helps
the Skin more directly*

**“IT’S WONDERFUL,”
says Mrs. C. Henry Mellon, Jr.**

one of the first women to use
Pond’s new “skin-vitamin” Cold
Cream. “It’s wonderful,” she says.
“My skin is so much brighter—
and finer textured. The new cream
is even better than before.”



THIS NEW CREAM does more for the
skin than ever before!

It contains a certain vitamin found in
many foods—the “skin-vitamin.”

When you eat foods containing this vita-
min, one of its special functions is to help
keep skin tissue healthy. But when this
vitamin is applied right to skin, it aids the
skin more directly.

Here is great news for women!

First doctors found this out.

Then Pond’s found a way to put “skin-
vitamin” into Pond’s Cold Cream. Now
everyone can have it—Pond’s new “skin-
vitamin” Cold Cream. Just try this wonder-
ful new cream for yourself.

**Famous beauty cream now
has “Something More”**

Pond’s Cold Cream has always been more
than a cleansing cream. Patted into the skin,



Badminton and
horseback riding
are Mrs. Mellon’s
favorite sports. Both
of them mean the
out-of-doors. And
the out-of-doors
dries your skin. Mrs.
Mellon says: “The
new Pond’s Cold
Cream with ‘skin-
vitamin’ in it keeps
my skin better than
ever. It’s never dry
or rough now, in
spite of sports.”

it invigorates it, keeps it clear, soft, free
from skin faults.

But now this famous cream is better than
ever for the skin. Women who have tried
this new cream say its use makes their pores
less noticeable, softens lines; best of all,

seems to give a livelier, more glowing look
to their skin!

Already this new Pond’s “skin-vitamin”
Cold Cream is on sale everywhere.

Same jars, same labels, same price

The cream itself has the same pure white color, the
same delightful light texture.

But remember, as you use it, that Pond’s Cold
Cream now contains the precious “skin-vitamin.”
Not the “sunshine” vitamin. Not the orange-juice
vitamin. Not “irradiated.” But the vitamin which
especially helps to maintain healthy skin—skin that
is soft and smooth, fine as a baby’s!

**SEND FOR
THE NEW CREAM!**

TEST IT IN 9 TREATMENTS

Pond’s, Dept. 11-CL, Clinton, Conn.
Rush special tube of Pond’s new
“skin-vitamin” Cold Cream, enough
for 9 treatments, with samples of 2
other Pond’s “skin-vitamin” Creams and 5 different shades of Pond’s
Face Powder. I enclose 10¢ to cover postage and packing.

Name _____

Street _____

City _____

State _____

Copyright, 1937, Pond’s Extract Company

FROM AN ESSENCE INTO AN *Emotion*

When you spray perfume, its delicate qualities are released and the fragrance achieves the subtle effect of belonging to you. That's why leading perfumers say spray it... Spray it with a DeVilbiss Atomizer which diffuses a single drop into 2000 tiny atoms, transforming an essence into an emotion. There are styles for the boudoir, for traveling, for spraying eau de cologne; styles for gifts. At leading stores.



DeVilbiss
PERFUME ATOMIZERS

DISCOVERIES IN BEAUTY



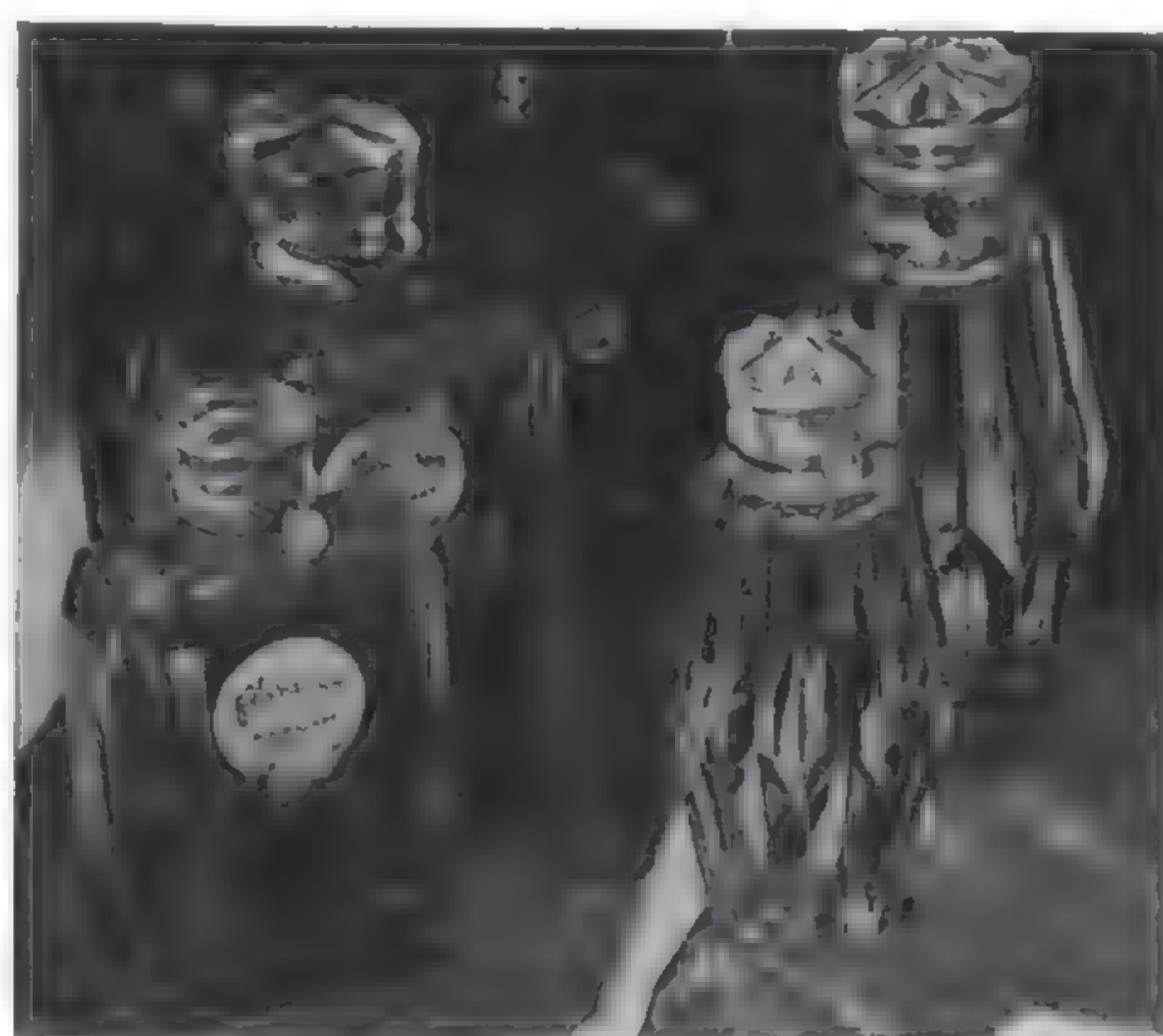
An answer to the cry that there is nothing new under the sun for dressing-tables. Of heavy modern Venini glass, these jars and bottles are arrestingly new. The tray may hold puffs. Bergdorf Goodman



Of these Molinard perfumes, the smaller, "1811," takes its black cap from Napoleon's hat; its fragrance from the great outdoors. The crystal flacon by Lalique holds "Légende," an enchanting scent both nostalgic and youthful

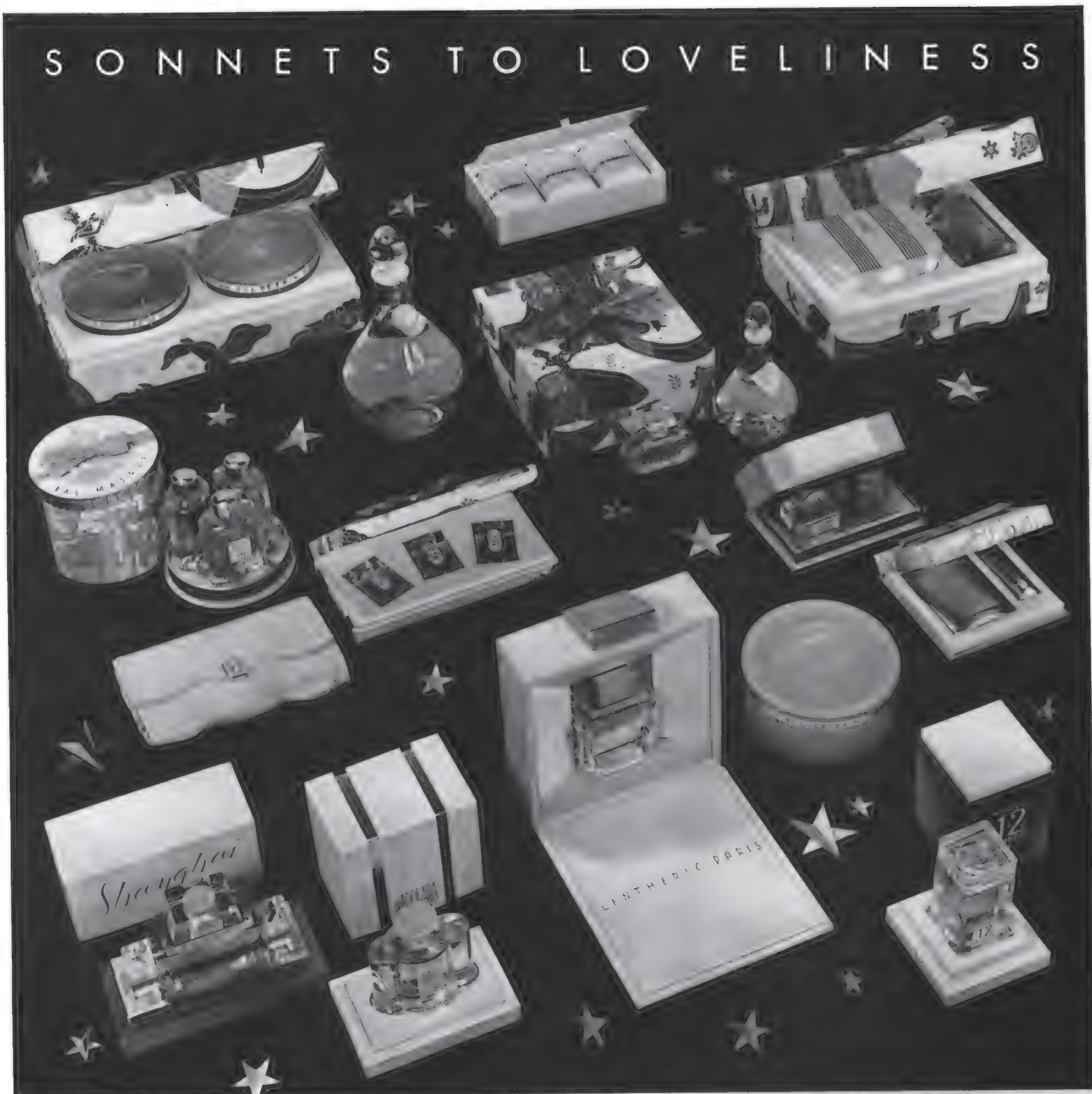


Coty's "Vertige" is as dry and heady as fine champagne. The Baccarat bottle, cut to catch the light, comes in a box lined with quilted white satin, studded with love-knots. Two little satin bolsters protect the bottle



Houbigant news is the appearance of two favourites in the new half-sized bottles: "Floraison," a deep, lasting bouquet in a flowered blue silk coffret; and "Presence," charming in its tailored green moire case

SONNETS TO LOVELINESS

**TOP ROW—Left to Right:**

Gift Presentation for the Bath; Bath Torpedoes and Bath Bowl (classic crystal jars). Tweed, Miracle, or Shanghai.....**\$5.00**

Etched Decanter, Bouquet au parfum Shanghai. Ten other fragrances. 16-oz....**\$4.00**

De Luxe Soap, in Gardenia de Tahiti, Tweed or Miracle. 3 cakes.....**\$1.50**

Gift Presentation (closed). 1-oz. Parfum and 4-oz. Decanter, Bouquet, Miracle, Tweed, and Gardenia de Tahiti....**\$8.75**

In Shanghai and Numéro 12....**\$10.75**

Gift Presentation, Bath Powder and 4-oz. Bouquet; Gardenia de Tahiti, Tweed, Miracle, Shanghai, or Numéro 12. **\$2.50**

MIDDLE ROW—Left to Right:

"Three Silent Messengers" (Bal Masqué), 2-oz. flacons, Tweed, Miracle, and Gardenia de Tahiti or Shanghai.....**\$1.95**

"Boursette". Envelope evening bag, in White or Black Lamé, fitted with parfum Tweed, single Streamline Vanity and matching Lipstick.....**\$12.50**

Perfume Gift Trio; 2-dr. parfums Tweed, Miracle, and Gardenia de Tahiti.... **\$6.75**

Perfume Atomizer Set; ½-oz. Tweed. **\$5.00**

Gift Presentation, Streamline Double Vanity and Lipstick.....**\$3.25**

BOTTOM ROW—Left to Right:

Parfum Shanghai, 2-oz.....**\$16.00**

Parfum Gardenia de Tahiti, 2-oz....**\$12.50**

Parfum Anticipation, 2¾-oz.....**\$35.00**

Bath Bowl (classic crystal jar)....**\$2.50**

Parfum Numéro 12, 1⅞-oz.....**\$15.00**

GIFTS BY Lenthéric

A CLEAN FACE
is the Secret of Radiant Beauty

Daggett & Ramsdell
 Golden Cleansing Cream is the secret
 of a clean face.



BEAUTY authorities agree that the most important step in the care of your complexion is *thorough cleansing*. It's a simple step, too, since Daggett & Ramsdell created Golden Cleansing Cream.

For this new cream contains colloidal gold... a substance with a remarkable power for toning and invigorating the skin. You can't see or feel this colloidal gold, any more than you can see or feel the iron in spinach. Yet its penetrating action not only makes Golden Cleansing Cream a more efficient cleanser... but aids in keeping the complexion clear and youthful.

Try Golden Cleansing Cream to-night. See how fresh and vitally alive it leaves your skin. At leading drug and department stores.

DAGGETT & RAMSDELL
Golden Cleansing Cream

Daggett & Ramsdell, Room 1980, 2 Park Avenue, New York City. V-12
 Enclosed find 10c in stamps for trial size jar of Golden Cleansing Cream. (Offer good in U. S. only.)

Name.....
 Address.....
 City..... State.....
 Copyright, 1937, Daggett & Ramsdell

DISCOVERIES IN BEAUTY



ANDERSEN

Miss Helen Hayes carries her cigarettes in this handsome case while she is on tour in "Victoria Regina." Her initials (Miss Hayes is Mrs. Charles MacArthur in private life) are made a motif in the design. Similar cases (made by Henriette) can be initialed to order at Bonwit Teller

THERE are few things more satisfactory than feeling the need of something, and then suddenly having it materialize before your very eyes. It is like a wish come true, and that is the case with us and Pond's new cream lotion, Danya.

For some time, we have realized that a really heavy liquid cream, extremely softening, but not a bit sticky, is something women want. Then came Danya, the very materialization of our thoughts. It is a cream lotion, heavier and creamier than most. It softens your hands—and your elbows and your knees—like magic. Once it is rubbed in, there isn't a trace of stickiness.

There are various reasons for all these fine qualities. For one thing, Danya contains the same "skin-vitamin" that is now enabling the Pond's creams to do an extra job of softening. It is made with new varieties of oil and solvent that permit the lotion to be extremely emollient and still to dry immediately.

Danya comes in a nice milk-white flask with a trick top that doesn't drip and only emits a few drops at a time, which is all you need for a thorough job of softening. You will find yourself considering it a "must" in your beauty equipment.

There are a number of people around New York who look upon Lino Manzoni as a kind of saviour. To his office at 5 East Fifty-Seventh Street goes an army of men who have lost their locks through time or illness and who were reconciling themselves to a life of toupees or shining pates. Now, they go about with new hair on their heads, singing the praises of Linol, which is the name of the establishment. The preparation that does the work is nothing that you can buy in a bottle and take home. Each client is considered as a patient, who must be seen and diagnosed before treatment. The actual (Continued on page 118)



BAKER

To match their "Voyage à Paris" perfume, Cor-day have now put out a smart, long-necked bottle of eau de Cologne in the same odour. This is one of the heady scents—worthy of its gay name. Idea: a few drops on little cotton pads give your luggage a lovely and lasting fragrance

*"And your mother started this set of lovely WILLIAM AND MARY STERLING
for you when you were only eight years old!!!"*



ONE of the truly fine things about LUNT Sterling Tableware is its *permanency* of design. Although the WILLIAM AND MARY pattern was created sixteen years ago, it is just as smart, and in just as good taste, *today*, as it was in 1921 . . . and young brides of 1937 are choosing it with equal enthusiasm and favor.

Whether you select the MODERN CLASSIC, or the CHARLES II, or the very new ENGLISH SHELL, or indeed *any* of the dozen other exquisite LUNT patterns, you will *always* have reason to be proud of your silver. LUNT designs are not of passing fancy. They are soundly based on lines of *lasting* beauty . . . the decoration is correct and superbly executed . . . the finish and workmanship unsurpassed.

And there is such a wide latitude of choice! If you desire to select a pattern to blend with any particular decorative scheme, traditional or modern, you'll find the perfect complement in LUNT STERLING. No group of patterns offers quite the same exacting discrimination.



Write for the booklet, "The Bride Selects Her Table Silver." You will find it extremely helpful in choosing your pattern and in deciding what pieces you will need first and how you will have it marked. Address Lunt Silversmiths, Dept. A-41, Greenfield, Mass.



Lunt Silversmiths



A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 200 YEARS... Makers of Sterling Tableware Exclusively



The "Gift Problem" is definitely passé. Smart, MAN-
TAILORED Miss
Swank Pajamas are "the
thing" to give . . . and (if
you're good at hinting) to
receive. It's a Swank-y
Christmas! At your favor-
ite store, or write to Miss
Swank, 112 Madison
Avenue, New York City.



IT'S SMART TO BE
Swank

DISCOVERIES IN BEAUTY



Constance Bennett has introduced a new series of cosmetics based on formulæ originally prescribed for her own use by a dermatologist. The preparations come in these attractive jars and bottles, done in rose-pink and maroon. Further details of their accomplishments appear in the text below

(Continued from page 116) application takes no more than fifteen or twenty minutes, a blessing for busy business men. When we went to the establishment there, we saw before our ever-doubting eyes the new growths of hair on enthusiastic patients' heads.

Mr. Manzoni first developed his preparations to save his own rapidly thinning hair. The grandson of a famous Italian herbalist, with a great knowledge of herbs himself, he reconstructed a formula destroyed at his grandfather's death. The amazing success of the treatment on his own hair inspired him to open the salon, where the method has produced such convincing results that clients insist on coming back for treatments, even when their hair is well on its way to new life.

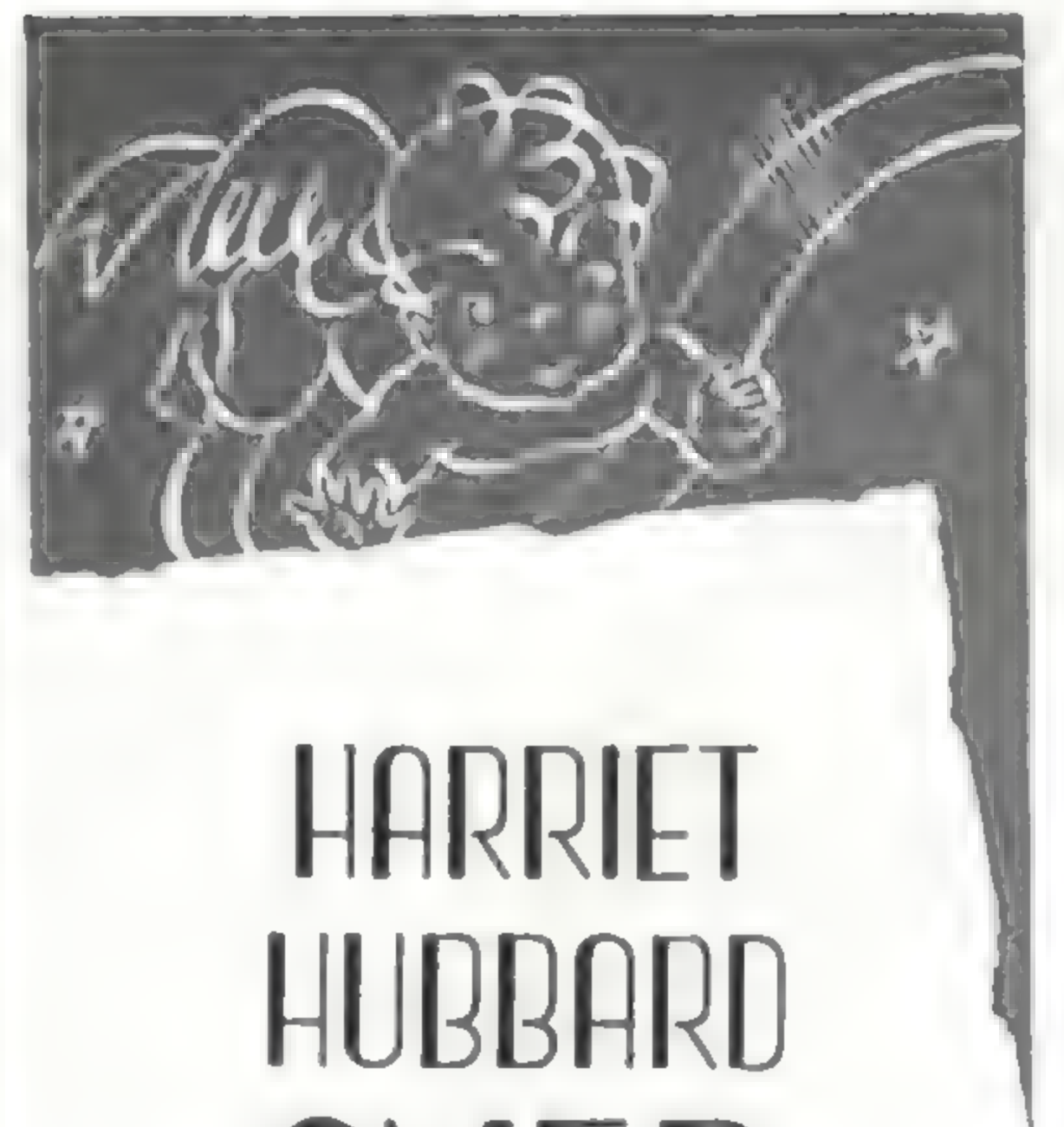
Every one knows that film stars, facing the devastating eye of the camera, have to give the greatest possible care to their skins. Constance Bennett, whose own skin is as sensitive as it is fine, consulted a dermatologist about the preparations to use on her face off the screen. His formulæ, executed by a chemist, were so successful that she is now introducing these preparations for sale, so that you can try them on your own face.

In this brief and efficient series, you will find some very specialized preparations. The Glow Base is a make-up foundation that gives an almost porcelain finish to your skin, at the same time concealing minor blemishes and wiping out dark circles. The Coral Masque lies on your face in a coral-coloured film, stirring up the circulation, bringing the blood to the surface of the skin, and making your skin look young and fresh. The Protective Lotion provides a softening and protective finish for your face against the elements. These and the other items are to be found in the leading stores in larger cities.



BAKER

Sunclyme has introduced this kit, which includes their four liquids to cleanse, lubricate, tone, and protect your skin. All of these Sunclyme preparations include the juice and essences of fruits, which make them especially efficacious for dry and sensitive skins. From Saks-Fifth Avenue



HARRIET HUBBARD AYER

Sparkling with novelty, here are gifts as smart as ever can be found. Gifts worth giving that you will want to keep. All bearing a name that has enjoyed the favor of three generations of lovely women.

—TOP ROW—

The Harriet Hubbard Ayer Case

Tailored as finely as de luxe French luggage, in black alligator fabricoid. Fitted with shell-pink Plaskon containers, hand-polished bottles with enamel caps. Contains complete beauty treatment and make-up with separate compartment for pajamas, negligee and slippers 75.00

Luxuria Cleansing Cream

This most famous beauty cream in a shell-pink jar boxed in a satin-lined gift package. Every woman who uses Luxuria will want this decorative boudoir jar, 2.50. In matching jars, Beautifying Face Cream, 4.75. Hand Cream, 2.00. Ayer Face Powder, 3.00. The complete set 12.25

—MIDDLE ROW—

The Ayer Campus Carryall

Styled and assembled by ten delegates from leading colleges. Tailored of polished alligator fabricoid in red, black, brown. Fitted with nine preparations, comb, mirror. Ideal for all who travel. 5.00

Ayeristocrat Manicure Set

A handsome black pin seal fabricoid box with large mirror. Contains a complete manicure routine in Plaskon jars and the finest quality of steel tools. 15.00

Manicure Set

A smart gift at a popular price. Leatherette case in black, blue and red. Contains nine preparations and accessories 5.00

—BOTTOM ROW—

Ayer Perfumes

A sparkling hand-polished glass bottle in a gift box. Three long-time favorite odors. Rosamond, Après Tout, Darling. 5.00

Ayer Toilet Water

Graceful fluted bottle in telescope gift box. Odors: Gardenia, Darling, Rosamond, Violet, Rose, Lilac . . . 1.75

Ayer Bathbox

The cream and gold box opens with two doors and shows Cream Soap, Bath Powder and After-Bath Lotion. Powder and Lotion in seven odors. 3.50

Ayeristocrat Vanity

Elegant for evening yet smart for day use too! Enameled in black, white and Duchess blue. Finished as exquisitely as a piece of jewelry . . . Loose Powder and Rouge Vanity, 2.75. Loose Powder Vanity, 2.50. With Matching Lipstick 3.75; 3.50

At The Better Stores Everywhere

HARRIET HUBBARD AYER

Gifts of Traditional Quality





To a lovely Lady...

COULD YOU WHISPER THIS
IN SANTA'S EAR...

Of course, you'd rather have a La Garde handbag for Christmas. Suave. Sleek. Smart. Delightful in its classic simplicity... with never a trace of faddishness to mar tomorrow's usefulness. All are fitted with one or more of the following features: secret hideaway pocket that keeps its counsel about your personal business; expanding Talon-sealed pocket; hinged drop-proof mirror; can't-loose coin purse; removable hook key case. Hand-tailored of the very finest top grain leathers in sophisticated blacks, glorious blues, and luxurious browns. Priced \$5 to \$35... at better shops.

ROLFS *La Garde*
ORIGINALS



AND IF SANTA COULD WHISPER
BACK TO YOU—

... he'd tell you that he'd much prefer a Rolfs billfold, pocket case, cigarette case, key case... or maybe he'd be real bold and suggest a matched set. Handcrafted of finest top grain leathers—and stitched because stitching makes them wafer thin—never bulgy in the pocket. Priced \$1 and up—at leading shops.

Rolfs
LEATHER GOODS FOR MEN

ROLFS, Inc., A Division of Amity Leather Products Co.
West Bend, Wisconsin

MRS. PALEY'S HOUSE



The cocktail room of Mrs. William S. Paley's house (other rooms on pages 103 through 105) has white walls, with a mirrored chimney-breast to reflect the old pine mantelpiece. Gay bursts of colour are introduced in the yellow Creil china and the quilted brown satin chairs. The wrought-metal appliques are painted white. For the interesting fire-screen, a woven metal mesh curtain is used



Mirrors are artfully arranged all through Mrs. Paley's house on Beekman Place, as an integral part of the decoration that she herself worked out. They reach their climax in the small dressing-room photographed above, which is completely lined with tall mirrors, to reflect from every angle. Narrow illuminated bands of sanded glass separate each mirror. The chair is in blue velvet



NYTHOLM

The deep blue-green paneling of the library makes a setting for flower paintings by Henri Rousseau and a landscape by John Kane. Tall glass doors open onto the terrace, which overlooks a wide expanse of the East River. To match the outdoor atmosphere, the terrace furniture is cushioned in a bright leaf-green, with white petunias and cedars to fill the flower-boxes on either side

FASHION SAYS

"STERLING IS SCULPTURED"

... LIKE

Juliana



None can tell which comes first; the fashion, or the expression of it in a hat, a gown, or a piece of sterling tableware . . . but *we do know* that the introduction of Juliana marked the beginning of a trend to the heavy, bold, simple silver design . . . that countless brides have chosen Juliana because its combination of sweeping modern lines with sculptured tulips won their hearts as well as their sense of fashion-rightness . . . Like all Watson Sterling, Juliana gleams with a beauty of finish developed through sixty years of silver craftsmanship . . . See Juliana at your jeweler's, and send for the printed reproductions to try on your table, with your china (enclose 10c to cover mailing costs) . . . The Watson Company, 3117 Watson Park, Attleboro, Massachusetts, . . . New York . . . Chicago . . . Los Angeles

Watson   Sterling

STERLING SILVER EXCLUSIVELY . . . FOR OVER SIXTY YEARS



Why make a choice—when Florsheim makes a specialty of giving you both style and comfort! Nearly fifty years of Florsheim skill are focused on one type of footwear—America's smartest, most comfortable tailored daytime styles. Get them, and you get refreshing style . . . flawless craftsmanship . . . and the amazing comfort of the patented Feature Arch.



*Style illustrated, The LIONETTE,
W-411, in brown calfskin.*

\$10⁵⁰
a few styles higher

FLORSHEIM
SHOES FOR WOMEN

THE FLORSHEIM SHOE COMPANY • Manufacturers • CHICAGO

SHOP-HOUND MAKES A BOW



(Continued from page 110) Bands of white marquisette, set in white satin—cool and delicious as frost and snow. Emma Maloof, 444 Madison Avenue, designed the slip in this combination, and makes a nightgown, bed-jacket, and breakfast coat to match. About \$25 for the slip; about \$27.50 for the gown. Miss Maloof is making a great deal of lingerie in sets like this.

There's a breakfast coat to match almost every nightgown—something the chic woman can't get along without, apparently (though you can order the gown without the coat). Miss Maloof will carry the idea of perfection to infinity for you, with pillow-cases and blanket-covers to match.

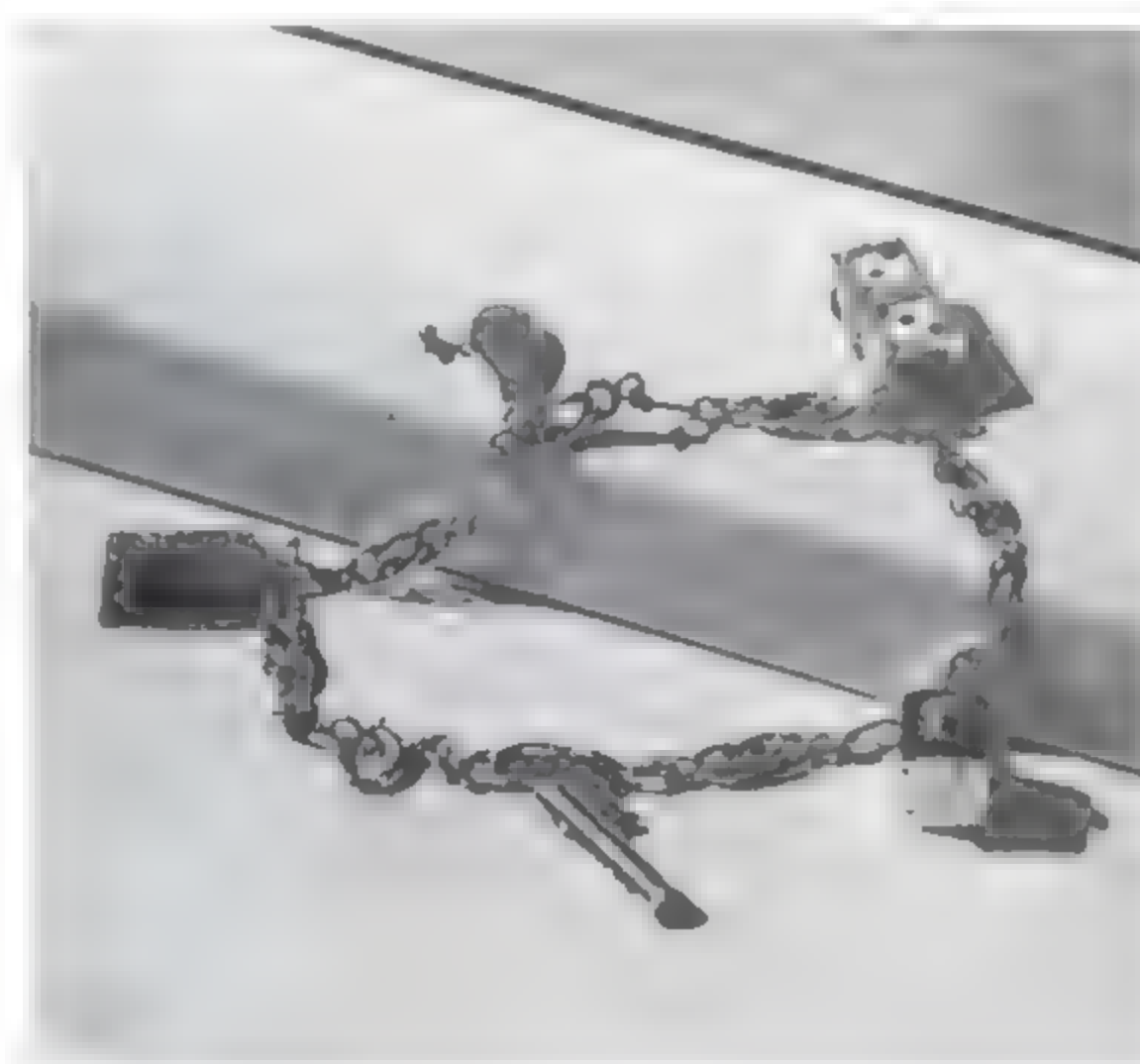
"Nothing to wear!" So you think, but Exterior Decorators will sort out the wheat from the chaff in your closets, and show you how, with the fewest possible additions, to build up a wardrobe that can look any occasion in the eye. Mrs. Woodbridge Waters and Mrs. Frederick Rinehart, 1192 Park Avenue, are your clothes counsellors. The consultation fee is \$25—less than the cost, very likely, of just one mistake in buying a dress.

Miss L. Brogan, Inc., 444 Madison Avenue, makes party clothes that bring out all the poetry of childhood. Every one, I guess, knows that. One little girl wears a long black velvet dress, piped in pale blue crêpe, almost ready to float off on ruffles of Binche lace and net.... The other child has on a white lawn frock, trimmed with real Valenciennes lace, over a flesh satin slip. Broad blue satin ribbon is run through hand-embroidered eyelets, at sleeves, waist, hem.



And you shall have games wherever you go.... Here's a whole collection dangling from a charm-bracelet: African Golf, Pick-Up-Sticks (you can play it, after a fashion), Bingo, Hi-Li, and double dice. The bracelet is fourteen-carat gold, and so are most of the charms. You'll find them in the gold-jewellery department at Saks-Fifth Avenue. You can pick up a single charm for about \$3.50; the collection and bracelet as photographed costs about \$48. An idea on what to give a débutante, and a thought, in plenty of time, for Christmas. And here's something

else Shop-Hound found for you at Saks-Fifth Avenue: enormous, clanking, eighteen-carat gold bracelets, imported from Italy. Highly polished, very modern, with a finely chiseled, sculptured look. Gold without any tinsel glitter. Most of the bracelets are of massive links. From about \$200. (Continued on page 124)



DAKER

say lovely things with

Perfume Gifts

"Le Vertige," newest Coty triumph... \$35.00, \$18.50, \$10.00 • Emeraude Perfume Inspired by Fashion's favorite jewel, \$9.75



A new edition of Coty Perfumes... in crystal flacons... exact replicas of the larger Coty de Luxe presentations.

5⁰⁰

Eight lovable luxuries in a treasure chest. Perfume, "Air-Spun" Powder; Lipstick; Compact; Eau de Toilette; Sachet; Talcum; Soap.

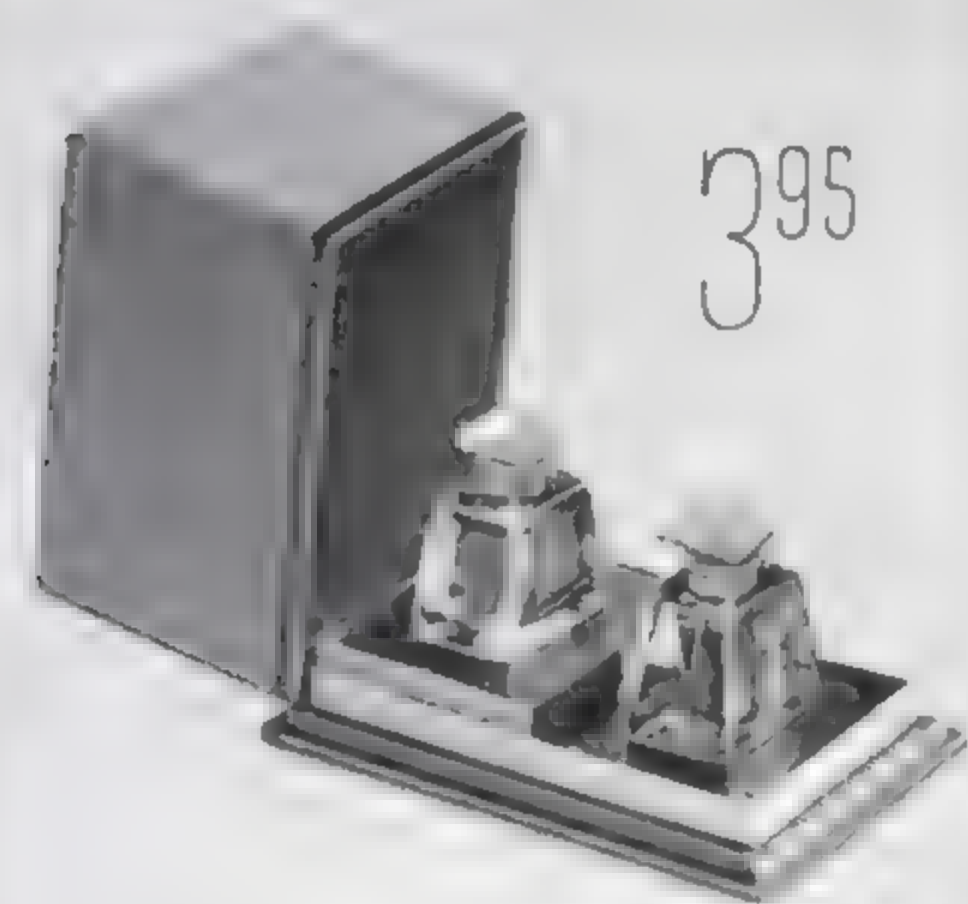
13⁷⁵

(Upper left) A new Coty idea, the "Emeraude Ensemble." Beauty preparations, through which glows the brilliant, opulent Emeraude fragrance.

(Lower left) This Emeraude Ensemble contains Perfume, "Air-Spun" Face Powder, Eau de Toilette, Talcum and two cakes of Coty Savon de Toilette.

5⁰⁰

8⁹⁵



3⁹⁵

The Coty sponsored custom of giving two or more perfumes has become an established vogue...

Old as romance is the custom of giving perfume. The custom of giving Coty is an added compliment to her taste—and yours. For Coty Ensembles are always enhanced by settings of unusual charm. Through the 1937

Ensembles runs a motif... gay, celestial symbols... to make your gift seem twice as festive!

Coty



A Bath Ensemble. Dusting Powder in a box flecked with foam. Eau de Toilette.

3⁰⁰



The "En Route" Kit holds seven Coty luxuries • (right) Manicure Travel Set in a Plastic Ivory case.

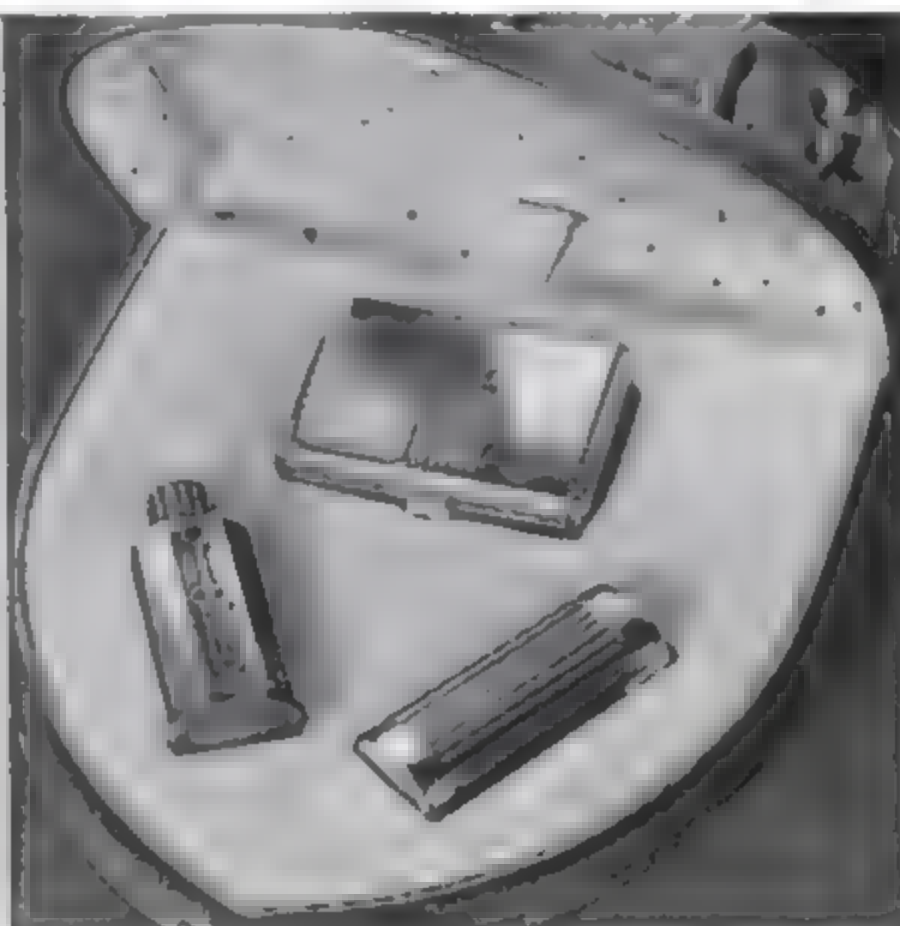
2⁹⁵

4⁷⁵



A "Four Star" selection of beauty treasures... in your favorite Coty fragrance.

4⁸⁵



A Purse Ensemble... includes a sleek Single Compact; Lipstick; and the perfume-filled "Purser"

3⁵⁰



Coty Men's Sets contain products that a man can really use. (Shaving Bowl \$1)

2²⁵

Houbigant Country Club



The fragrance of Country Club

is tantalizing—elusive—forever

just escaping classification.

And it is one of the most lasting,

persistent fragrances ever created.

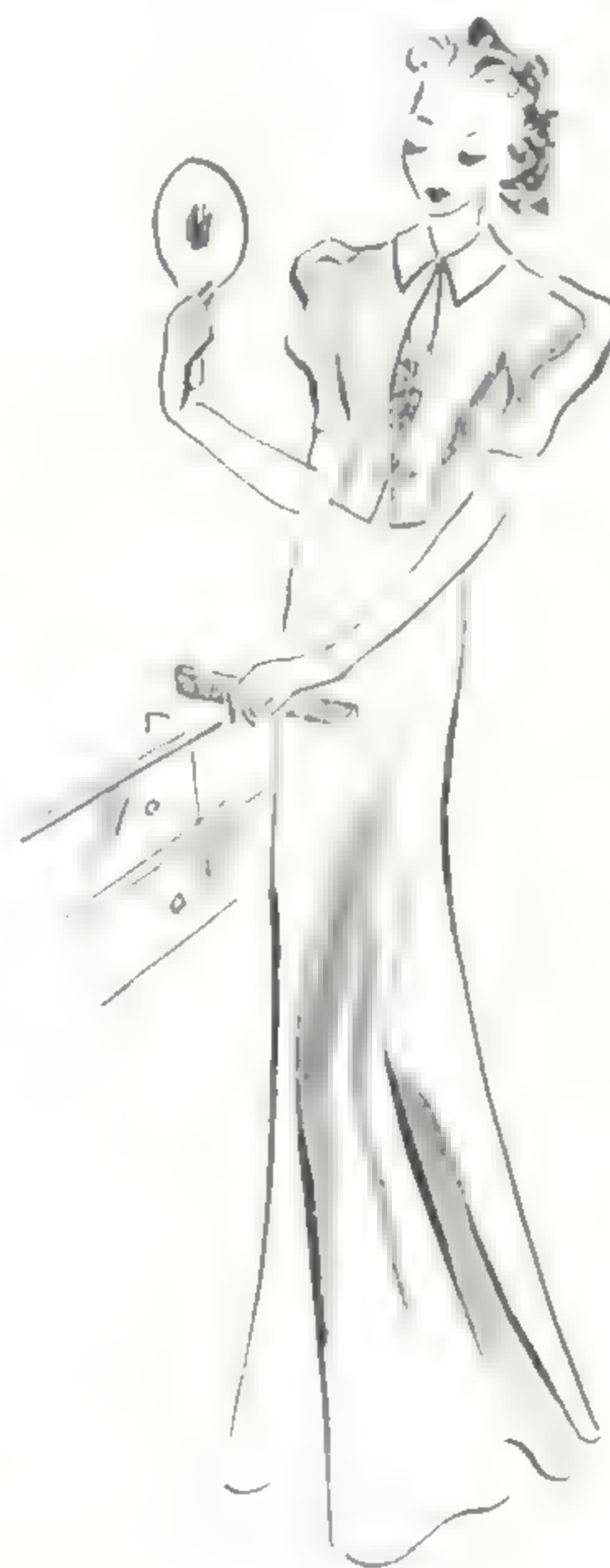
\$12.50...\$7.50...\$3.75...\$2.00

SHOP-HOUND MAKES A BOW



(Continued from page 122) This is the Polo Robe, clean-cut and casual as a polo-coat. It has notched revers, deep pockets, and a wide sash belt that cinches you snugly at the waist. The material looks like polo cloth, but is as light and fluffy as new snow. Marvellous in white; it also comes in all the pastel shades. About \$20, at Best. This bathrobe will bring the ski country of Norway into your home—and is good to take on a skiing trip.

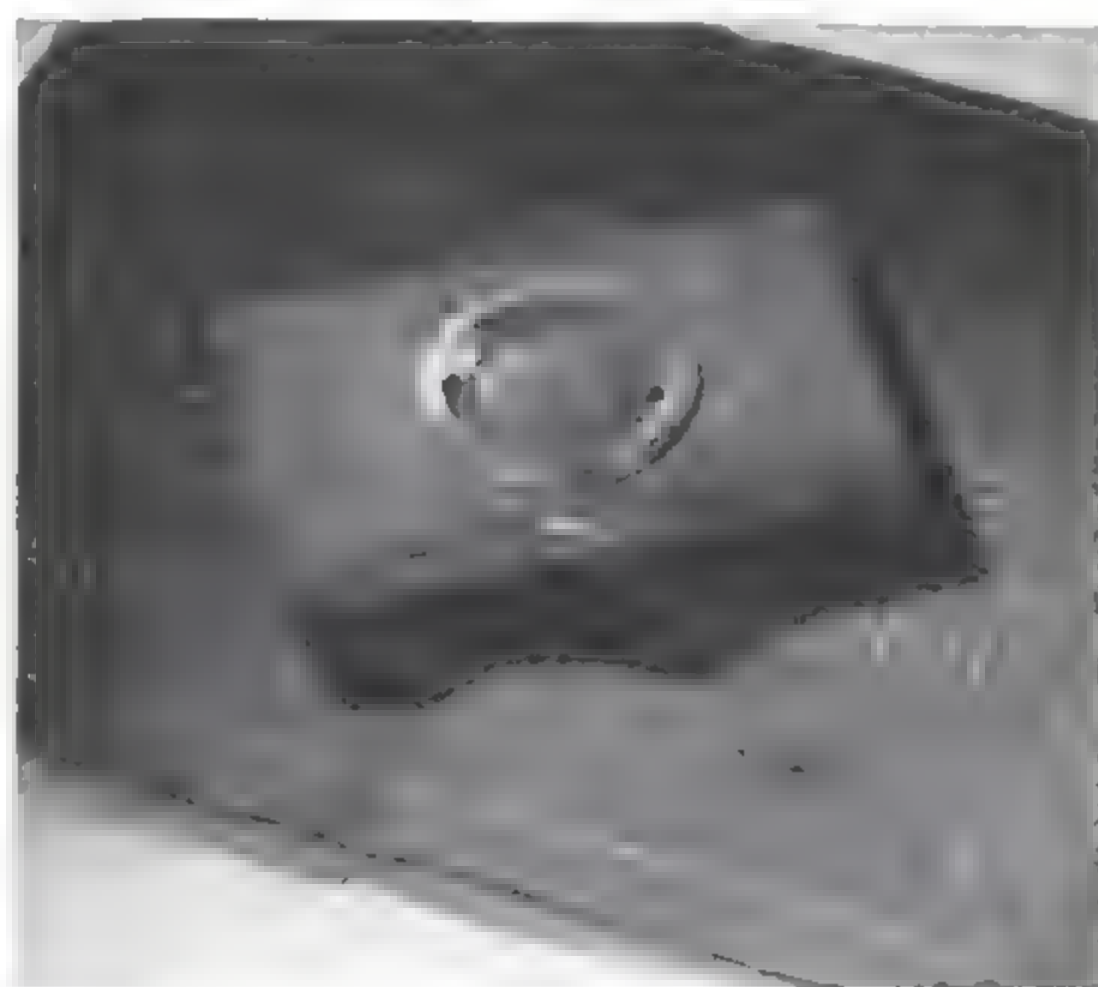
Cosmos-pink is the faintly glowing new colour of this satin jacket and nightgown. Any one looking for a bed-jacket cut on trim, smart lines can find this attractive one at The Purple Box, 26 East Fifty-Fifth Street. This is one of the new French imports that this shop copies to your measure, retaining all the delicacy of the original. About \$15 for the jacket, linked at the waist-line; about \$18.50 for the gown, with a draped brassière top.



Some of the newest-looking nightgowns at The Purple Box are extremely high-necked. One, a lace-trimmed darling, has a squared neck-line, back and front. Another, of satin and sheer crêpe, is collarless, cut round and flat to encircle the collar-bone.

Faites vos jeux. Rien ne va plus. It's not only at Monte Carlo that you'll hear those resounding words. You'll hear them at the cocktail hour in New York this year. You will, that is, if any one, other than a seasoned *croupier*, has the temerity to pronounce them. Antoinette Lichtenstein brought back from Paris this cigarette-case of exotic wood, with a roulette-wheel embedded in the top. A green roulette-cloth comes with it, hardly larger than a handkerchief, but large enough to take the bets. You shake the case, put it down, and the tiny pellet, inside the glass, settles into place. Madame Lichtenstein, 280 Park Avenue,

always brings amusing ideas back from Paris, and this is one of the best; about \$35. She also returns with inspired ideas about clothes, which she puts into work, adapting here, revising there. *Débutantes* and their mothers can count on finding dresses-with-a-difference here. (Continued on page 127)



BAKER

THEY WHO SET FASHIONS PICK *10 Gifts* YOU CAN PRESENT WITH PRIDE



AMY VANDERBILT, famous New York stylist, says: "I can't imagine a more perfect tribute to a perfect costume than one of these beautifully styled Gruen wristwatches!"

Amy Vanderbilt and Howard Ketcham find these new Gruen Watches aristocratic in style, faithful in precision



HOWARD KETCHAM, noted designer, says: "The new Gruen models should appeal instantly to people who are looking for something exceptionally fine... both in appearance and in timekeeping."

● Fashion authorities agree that whatever model you select from the many brilliant and exclusive Gruen styles created at Time Hill, it will be a gift you can be proud to give—knowing it will be proudly received.

The impeccable good fashion of these new Gruen models is exceeded only by their unerring accuracy. For every Gruen watch is an instrument of extreme precision—as well as a thing of beauty. See your Gruen jeweler now.

AT YOUR GRUEN JEWELER'S—be sure to see the world's first "custom-curved" wristwatch—the New Gruen CURVEX*. CURVEX for women, from \$42.50. CURVEX for men, from \$50.

*Trade Mark reg. U. S. patent office. No other manufacturer is permitted to make the Curvex or to use the name.

A—LADIES' CURVEX PEERESS... 17 jewel Precision, 14 kt. yellow gold filled case . . . \$55

B—EDITH... 15 jewels, yellow gold filled case \$29.75

C—GLORIA... 15 jewels, yellow gold filled case . . . \$33.75

D—FLORENTINE... 17 jewel Precision, yellow gold filled case \$39.75

E—MARCIA... 17 jewel Precision, yellow gold filled case \$42.50

F—BANFF... 17 jewel Precision, 14 kt. solid white gold case set with 20 fine diamonds . \$89.50

G—CURVEX PEER... 17 jewel Precision, 14 kt. yellow gold filled case \$50

H—CREST... 15 jewels, yellow gold filled case, Guildite back curved to fit the wrist . \$29.75

I—MERRILL... 17 jewels, yellow gold filled case with Guildite back \$37.50

J—FIFTH AVENUE... 17 jewels, yellow gold filled case . \$42.50

THE GRUEN WATCH COMPANY • Time Hill Cincinnati • U. S. A. • In Canada: Toronto, Ontario

GRUEN

SINCE 1874, THE WATCH OF DISCRIMINATING AMERICANS

LISTEN IN to Gruen's great radio program
"THE TIME OF YOUR LIFE!"
Every Sunday evening over the NBC Red Network, 5:30 to 6:00 P. M., E. S. T.

Copyright 1937, The Gruen Watch Company

Try this new way to SKIN LOVELINESS!

through beauty-giving
**MILK OF
MAGNESIA**



Help
overcome
*"Acid
Skin!"*

HERE, in two remarkable New-Type face creams, is all the beneficial action of milk of magnesia for your skin! By acting on the excess acid accumulations on the skin these milk of magnesia creams do externally what milk of magnesia does internally for an excess acid condition of the stomach, and in this way help to overcome the unsightly faults of an "Acid Skin."

IT may be enlarged pores that worry you. Or oily shine, or blackheads. Perhaps your skin lacks smoothness—is rough and scaly. Even though it does not show these actual blemishes, it may have lost its freshness and firmness, and look old and "thick."

Here's new hope for you, new help for your skin! Through the unique beauty-giving action of milk of magnesia offered by Phillips' Texture Cream and Cleansing Cream.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM

The very look and feel of this delightful cream give promise of what it will do for your skin! Its effectiveness is due to the milk of magnesia which acts on the excess fatty acid accumulations thus helping to overcome troublesome faults and blemishes, and to freshen and beautify your skin.

The perfect foundation at last. You've never used a cream which makes such a perfect foundation as Phillips' Texture Cream. There's a real reason for it. The milk of magnesia prepares the skin—smoothing away roughness and freeing it from oiliness, so that powder and rouge go on evenly and cling closely for hours, without need of touching up.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM

This new kind of cleansing cream cleanses the skin with an effectiveness that will delight you! The milk of magnesia not only loosens and absorbs the surface dirt, but penetrates the pores and neutralizes the excess fatty acid accumulations, leaving your skin soft, smooth and *deep-down* clean!

Don't be discouraged because your skin seems "acid." Try these unique creams which

offer benefits long known and used by many skin specialists—the benefits of milk of magnesia, obtainable in Phillips' Texture Cream and Cleansing Cream.

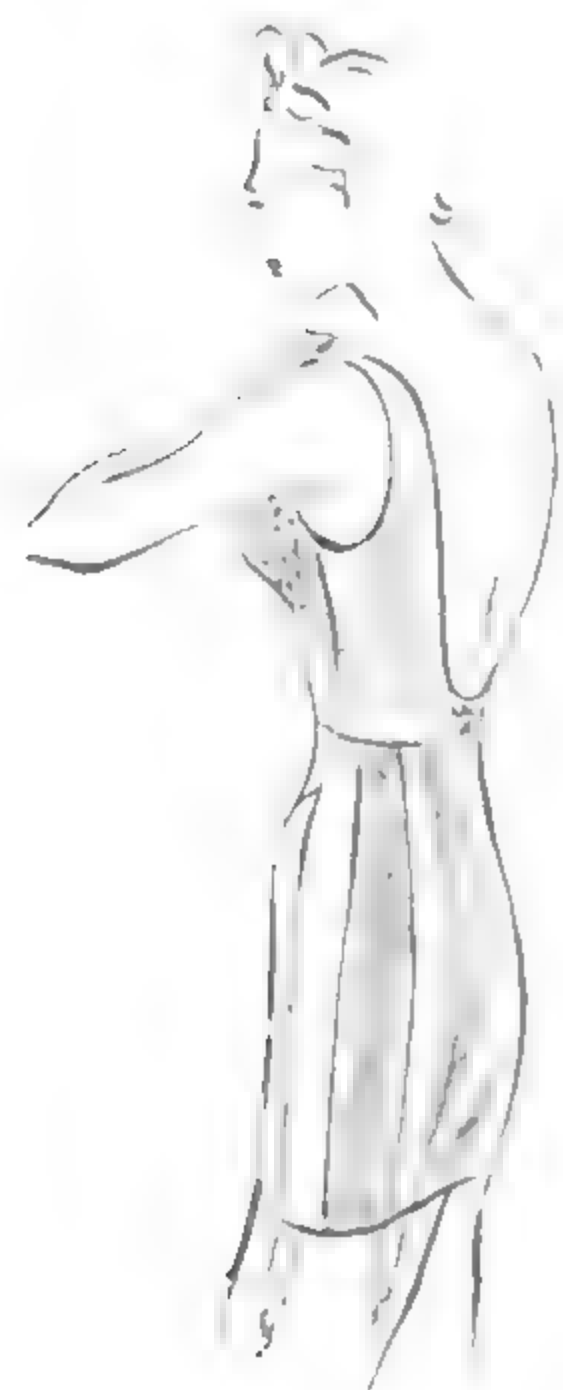


PHILLIPS' *milk of
magnesia* **CREAMS**

TEXTURE CREAM — CLEANSING CREAM

**60¢
A JAR**

SHOP-HOUND MAKES A BOW



(Continued from page 124) New Corset designs at Franceva, 16 East Fifty-Second Street, make it possible for almost any one to wear those siren clothes. This brassière top can be cut down to the waist-line in back, without losing the high, rounded bosom effect. It fastens smoothly and securely over the girdle, which, through many carefully graduated seamings, gives a finely tapered waist. It's remarkable what control these Franceva corsets and all-in-one foundations exert, with hardly any bones. They give a taller look; that fine feeling of length.

Find also, at 16 East Fifty-Second Street, the hat shop of Suzanne Mary. Here are the hats designed by Madeleine Reigner, in Paris, and they have great charm. There's a head-dress of turquoise-blue paillettes, shadowed by a film of veiling. It's a subtly draped band of paillettes, which fits the head like a cuff. Simple, but bewitching; about \$35 to order. A Juliet-cap, with a striking design in gold paillettes, is also easy to wear.

Call this the Blotter Bag. It's a new idea, and there's no precedent for a name. On one side, there's a capacious hand-bag, with a slide closing, and a place for everything, including make-up. On the other side, as you see, is a miniature writing-desk, with sections for paper, note-books, pencil, pen. No excuse for not dashing off frequent notes on your travels. Under the blotter is space for passports, tickets, and traveller's cheques. Designed by Virginia Art Goods, and found in Lord and Taylor's stationery department. In black or brown leather; about \$12.50.



BAKER

A jeweller who works without jewels...who talks to you, studies you, and then submits any number of unusual designs, created especially for you. When the right, the inevitable design has been selected, stones are brought out for inspection, and the piece is executed. Or perhaps your own stones, as well as you, have inspired the design, and can be used. Lewis Kirschman, 655 Fifth Avenue, is the jeweller—and the prices are very smooth.

Two bright-faced watches, both very much alive, both at Abercrombie and Fitch. At the left, a square watch in a snaffle-bit bracelet, fastened with a narrow pigskin strap. Made in Switzerland and gold-filled; about \$25. At the right is one of the newest Hamilton watches, the "Langtry." A seventeen-jewel watch, in a fourteen-carat gold case, of a very unusual, good-looking design; \$65. Make notes of these for your Christmas list.



NELSON



*PAT. U.S. PAT. OFF.

Paule Wood
STUD FROCK*

A dress that won't go out of style—a classic, figure-flattering frock to wear anywhere. Just suit the fabric to the occasion. You'll find this patented style with invisible slide fastening in Chiffon Broadcloth, Zephyr Jersey, Pitter Pat Crepe and Rabbit's Hair in every wanted color. **\$13.95**

B. ALTMAN & CO. NEW YORK, N. Y.

Albany, N. Y.	Flah & Co.	Kansas City, Mo.	Harzfeld's, Inc.
Atlanta, Ga.	Rich's, Inc.	Louisville, Ky.	H. P. Selman Co.
Baltimore, Md.	Hochschild Kohn & Co.	Memphis, Tenn.	John Gerber Co.
Boston, Mass.	Wm. Filene's Sons Co.	Milwaukee, Wis.	Gimbel Bros.
Brooklyn, N. Y.	Abraham & Straus	Minneapolis, Minn.	The Dayton Co.
Buffalo, N. Y.	David's	Nashville, Tenn.	Rich, Schwartz & Joseph
Charleston, W. Va.	Telford's	Oakland, Calif.	The H. C. Capwell Co.
Chicago, Ill.	Mandel Brothers	Philadelphia, Pa.	Strawbridge & Clothier
Cincinnati, Ohio	John Shillito Co.	Portland, Ore.	Meier & Frank Co.
Cleveland, Ohio	Halle Bros.	Rochester, N. Y.	B. Forman Co.
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Denver, Colo.	Neusteter's	San Francisco, Calif.	The Emporium
Detroit, Mich.	The J. L. Hudson Co.	Seattle, Wash.	Best's Apparel, Inc.
Erie, Pa.	Halle Bros.	Springfield, Mass.	Forbes & Wallace, Inc.
Houston, Texas	The Fashion (Ben Wolfman)	Syracuse, N. Y.	Flah & Co.
Indianapolis, Ind.	L. S. Ayres & Co.	Washington, D. C.	Frank R. Jelleff, Inc.

For name of store in your city write: **PAULE WOOD, 498 SEVENTH AVENUE, N. Y. C.**

HOW TO BE ENTERTAINING

(Continued from page 102) A "little" dinner before the movies is one of the nicest ways to entertain a few friends, building the menu around a *spécialité* of the cook, or the host or hostess. Mrs. Carroll Carstairs has a perfect menu for this. Cocktails and canapés; then a special *zucchini* dish, a delicious mixed salad, and chocolate *pot de crème*. Mrs. E. Gerry Chadwick has a superb oyster soufflé for such a menu. In Washington, the Guerino Robertis have wonderful spaghetti as the main dish, which he cooks himself before the guests.

People love parties of mixed ages. Mrs. Sheldon Whitehouse gave an impetus to this last year with a huge dance where the débutantes waltzed with their fathers' friends and loved it. Several New York families give Christmas parties to which not only their friends, but their friends' children and down on to the smallest grandchildren are invited, and the hostess gives every one a present from the tree, each present inscribed with the individual name.

Mr. and Mrs. E. Sohler Welsh in Boston give famous waltzing parties each season for enthusiastic waltzers. They begin promptly at ten, and nothing to drink is served until eleven-thirty, when you have a marvellous supper and all the champagne you can drink. Mr. Welsh is one of the great gourmets of America, and you always have superb food and wine there. After supper, there is more waltzing until twelve-thirty, when every one is packed off home, so that they appear bright and shining-eyed in the morning.

The hunting that goes on in practically every part of the country has left its mark on week-end entertaining. Hostesses in big establishments have found themselves faced with the problem of accommodating valet-chauffeurs instead of maids, since enthusiastic horsewomen would rather have a man in attendance who can take care of boots and riding-kit and get a car to a meet on time. In hunting households, beautiful table-linens, from huge cloths to breakfast-tray mats, appear with hunt figures in appliqué on them. A surprising bit of equipment in the bathrooms is a tin of dry English Mustard. You put two tablespoonfuls in your hot tub to take the aches out of your bones. Old English crystal vases in the shape of hunting-boots are decoration finds.

At one beautiful new country house where there is a great deal of entertaining, the dining-room has been planned with indirect lighting all around the ceiling, and, at luncheon in winter, the curtains are half-drawn. The dining-room chairs are all arm-chairs, and guests are so comfortable they hate to leave the table.

For country week-ends, people love really simple food—creamed potatoes (without the parsley); chicken hash with pickled peaches or chutney; home-made corn pickle with beef or lamb; hot waffles on Sunday night with cold, fried chicken. A tray of all different kinds of melon is an inspiration to begin a Sunday breakfast lunch. Smoked turkey has taken the country by storm, and it is ideal to have one over the week-end for icebox exploring.

A really delicious supper eaten quietly in a house is a pleasant variation from going out on the town, especially if you have had only the snack we were discussing before. One New York bachelor with a flair for food serves this supper after the theatre in his small modern flat. A Newburgh of lobster, shrimp, and mushrooms is accompanied by corn-bread sticks and served in an old china tureen. (Any one who has a tureen in the family and doesn't make use of it, misses a wonderful opportunity.) Then a ring of hot chicken mousse, filled with peas cooked with small white onions, and a perfect green salad. For dessert, a crystal bowl of peeled white grapes, pineapple, and apples in kirsch and brandy, and lady's-fingers.

Mrs. Spalding Lowe Jenkins, of Baltimore, Maryland, has a perfect supper menu for before or after the theatre, which includes hot green turtle soup, a cold partridge with a salad of celery, walnuts, and apples in mayonnaise, a chocolate soufflé as a sweet, and coffee.

(Continued on page 134)



- A—Armor-mesh pouch bag with back strap... Rhinestone clasp.
 B—The Schiaparelli "Merry Widow" in facet mesh.
 C—A Schiaparelli design with top strap handle.
 E—Armor mesh, silk-lined with panier handle.
 F—Beadlite-mesh pouch with slide fastener.
 G—The Marquise, ring mesh. Set with baguettes.

SANTA, THE FAMOUS

BAG MAN, SAYS:

"They are the prettiest bags I've ever seen"

Take it from Santa, the Whiting & Davis bags for Christmas this year are the prettiest and the most varied that you have ever seen in the stores. You'll find new bags there of all kinds, in all sizes and styles of metallic mesh, for all sorts of occasions. Several of the handsomest are genuine "After Schiaparelli" designs. In their brilliant colors of gold and silver and white pearl these Whiting & Davis bags make rich gifts—rich but not costly, as pricing them at your favorite bag department or jeweler will prove. Ask to see them.

WHITING & DAVIS CO.

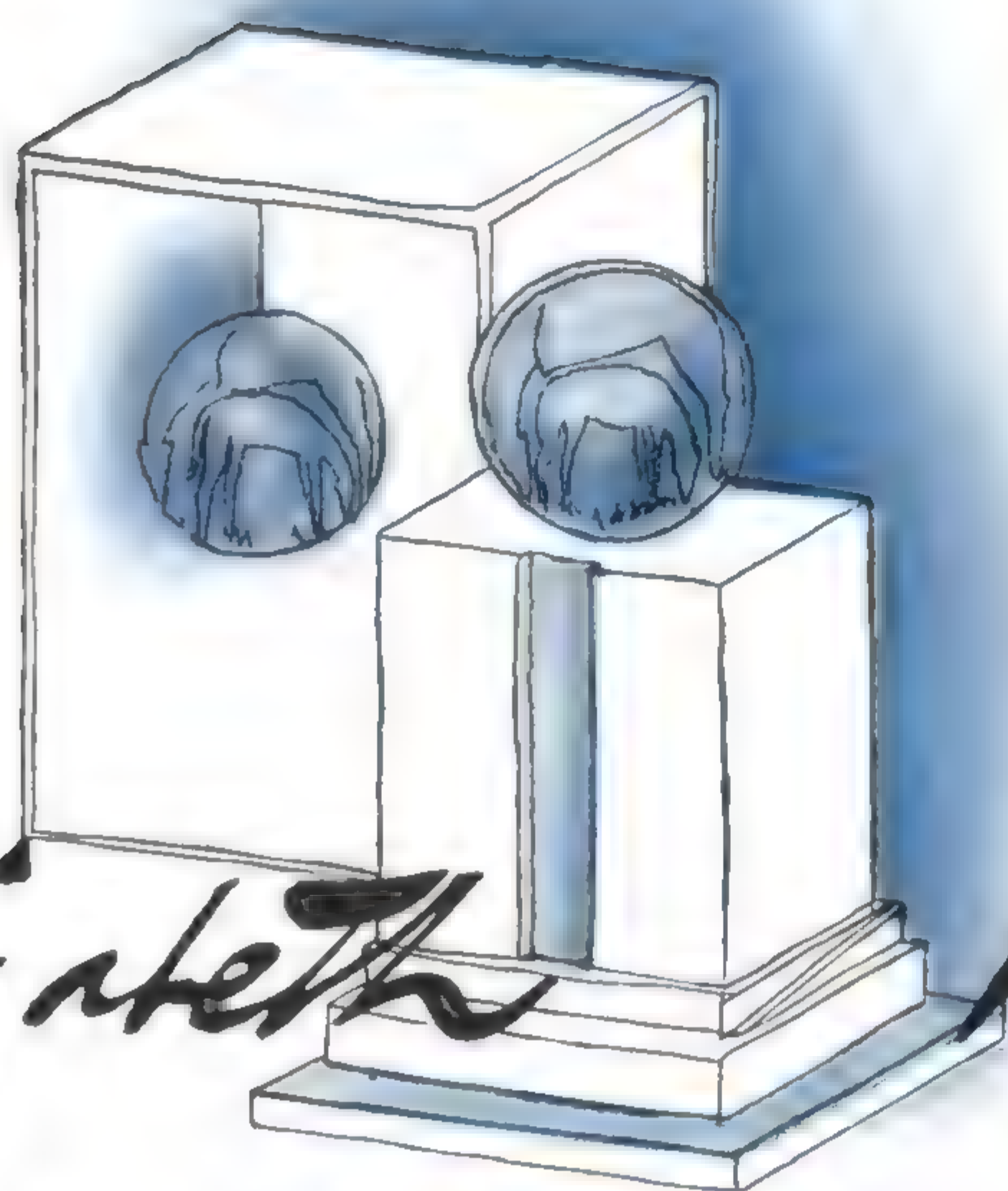
"Hand in Hand"



Plainville (in Norfolk County) Massachusetts
 366 Fifth Avenue, New York

Write to Dept. V for booklet—"Hand in Hand with Fashion"

Blue Grass



Eighth *Arden*

6 9 1 F I F T H A V E N U E • N E W Y O R K C I T Y

1071A

Fugue

*as Haunting as a
Beautiful Melody*

A new Parisian perfume...a fragrant
compliment to the Paris Exposition
which inspired it. In lovely Baccarat
flasks of deeply cut crystal. Encased
in perfectly styled boxes of simple
modern design.

Half ounce, \$6.00

One ounce, \$10.00



Roger & Gallet

PARIS — NEW YORK

NEW YARNS FOR NOVEMBER



Put your knitting-needles into play on this suit of navy-blue Cassimere Sport Yarn. Skirt and cardigan-jacket are straight knitting, with a stockinette-stitch in green, white, and red on the blouse. Obtain knitting directions and yarn from Macy's; or send a self-addressed envelope to Vogue for directions only. Tan felt hat; Dobbs

Inspiration to knit: this pottery-blue jacket and skirt in a ribbed design. The collar of the double-breasted jacket crosses in front. The yarn is Patons and Baldwins' Beehive Real Shetland. Buy it, with directions for knitting, at Altman; or send a stamped, self-addressed envelope to Vogue for directions only. Felt hat; Dobbs



BAKER



You could have a good time in
SOUTHERN CALIFORNIA
and not do any of this!

THE MAP shows one Southern California that you've heard about for years. But there are other Southern Californias just as interesting...the gay world of stage and screen celebrities you see at night clubs...the movie industry where next year's styles are set...the Hollywood that produces most of the networks' leading programs...the great agricultural and industrial empire of oil wells, orange groves, harbors full of foreign craft...the world of science that discovered the cosmic ray, that looks through the world's largest telescope...the foreign flavor of nearby Mexico, the festive world of musicians, artists, writers...the famous communities of Los Angeles County and its neighbors...Pomona, Pasadena, Long Beach, Beverly Hills, Glendale, Santa Monica and scores of others.

Every day turns up some new facet of fun and adventure. And all this is going on just overnight,

even from New York, by plane; 2½ to 3 days by train, 5 to 7 by auto or bus, 2 weeks via Panama. And vacation costs here, by the way, average 22.8% under those of 20 other leading U. S. resorts.

FREE: Automatic Trip Planner

This 80-page Official Guide Book — widely acclaimed by travel experts — plans your trip for you from start to finish; what to see and do, how to get here, time required, itemized cost schedules, plus over 100 photographs, maps, etc...authentic facts available only through this non-profit community organization. Coupon brings it FREE by return mail.

When you arrive be sure to visit our new Official Information Bureau, 505 West 6th Street, Los Angeles, for expert help in getting the most enjoyment out of your stay here. FREE, of course.

MAIL COUPON TODAY

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 Dept. 11-P, 629 So. Hill St., Los Angeles, Calif.

Send me free book with complete details (including costs) of a Southern California vacation. Also send free routing by ☐ auto, ☐ rail, ☐ plane, ☐ bus, ☐ steamship. Also send free booklets about counties checked: ☐ Los Angeles, ☐ Orange, ☐ Riverside, ☐ Santa Barbara, ☐ Inyo, ☐ San Diego, ☐ Imperial, ☐ San Bernardino, ☐ Ventura, ☐ Kern.

Name _____
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(Please print name and address)

Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; for tourists, attractions are unlimited.

ALL-YEAR CLUB OF SOUTHERN CALIFORNIA

"DON'T DRESS FOR DINNER"

new informal Knits of crepe scuffle



Marinette
THE ARISTOCRAT OF KNITTED WEAR
MARINETTE • WISCONSIN

HEADLIGHTS IN THE DARK

Myceanæan gold—in the tones of this proud lamé helmet by Maria Guy. For the best effect, wear it with a very simple black crêpe dinner-dress: strands of burnished gold chains about your neck, a heavy gold bracelet on your arm. From Fanny and Hilda



Look romantic at tea-time, in a black felt tricorn lined with velvet of a seductive turquoise-blue. It's folded swiftly, like a Crêpe Suzette; and is set aslant on a snug felt cap. A froth of veil swirls about your face. Designed by Helen Liebert at La Mode Chez Tappé



Braggadocio—without plumes: a black velvet dinner-hat, with a broad upward sweep of brim. Designed by Germaine Vittu. The black velvet ensemble carries out the bravado; its jacket collar and the sash of the dress are of blue lamé. Marcelle Milliat

Now Comes Face Powder to Match your Angelus Lipstick!

Perfect Blending of Color—Perfect Harmony
by Louis Philippe in Ecstatic New Face Powder



NOW LOUIS PHILIPPE CHANGES ALL PRESENT
IDEAS OF FACE POWDER

HERE is an entirely new idea in make-up...a new kind of powder with color and texture that combine to create a new and thrilling harmony in your make-up. It is called 'Poudre Incarnat', the creation of Louis Philippe, famous French colorist, whose cosmetic achievements have contributed to greater beauty and loveliness in women the world over. In this powder he has created FIVE utterly new colors...colors that blend not only with the general skin tone, but, just as the colors of his famous lipstick do, they also harmonize with the blood color that shows through the skin. Thus, these colors complement the warm, pulsating shades of your Angelus Lipstick Incarnat.

To get the color that blends with the particular Angelus Lipstick you use, simply ask for it by the number of your lipstick. The shade of powder that complements the lipstick carries the same number.

Poudre Incarnat has been triple-refined. That is, it has been air-blown *three times* by a modern process that gives the powder the finest, smoothest consistency possible. So, when you apply it, there's no 'powdered' effect...your skin has a warm, compellingly appealing tone and a dull

finish. And the vibrant richness this powder gives the skin blends subtly with the glowing, vital color of your lips.

You can get the FIVE utterly new shades of Poudre Incarnat at your favorite drug or department store. And you'll be thrilled by the smart box it comes in...a gold-metal box with

★
THESE ARE THE
POUDRE INCARNAT

shades that complement the warm, pulsating shades of Angelus Lipstick Incarnat...

No. 400..... Naturelle No. 2
No. 401..... L'Exotique
No. 409..... Rachelle No. 2
No. 411..... Naturelle No. 1
No. 414..... Rachelle No. 1

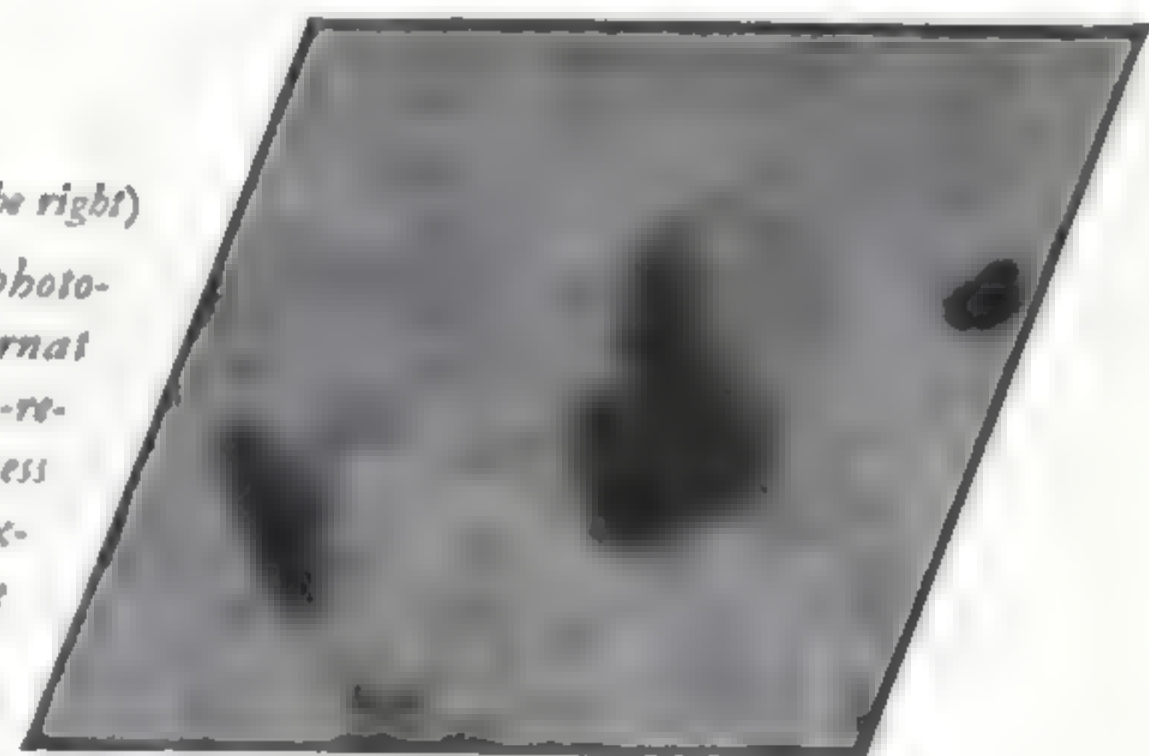
★



The smartest of powder boxes—of gold metal, banded in Chinese red lacquer with the famous fleur-de-lis design of Angelus Lipstick Incarnat.

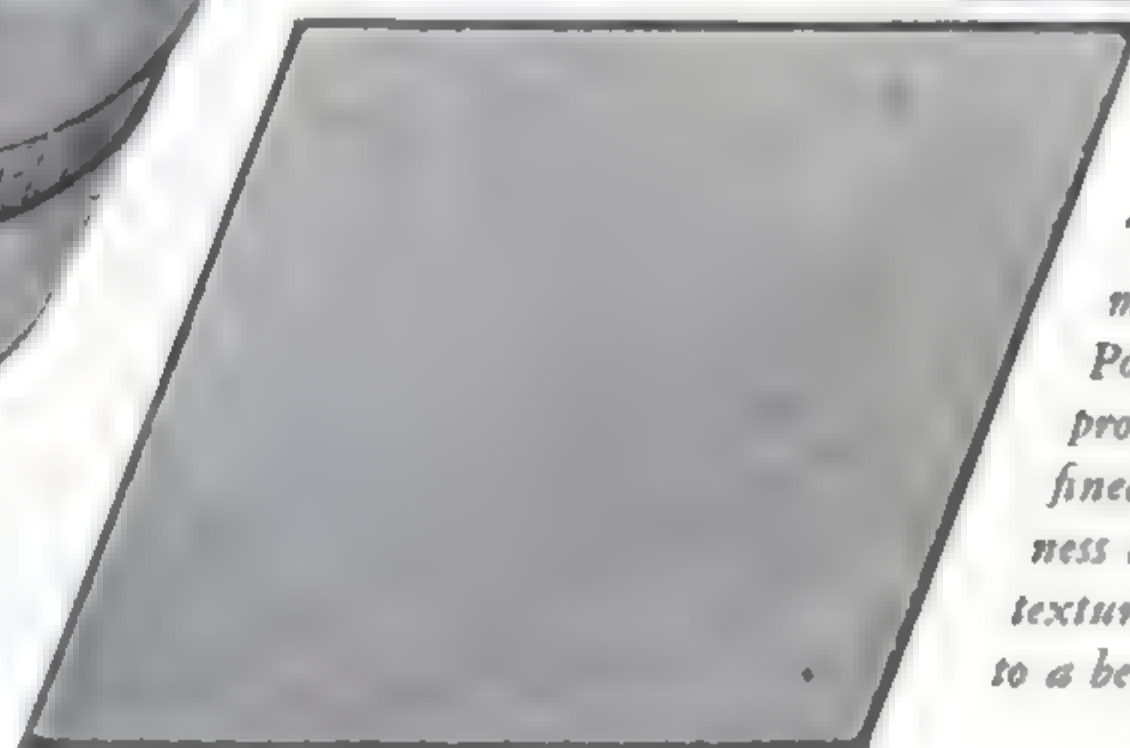
(at the right)

Actual microscopic photograph of Poudre Incarnat before it has been triple-refined. Note the unevenness and coarseness of the texture that are the cause of unattractive make-up.



(at the left)

Triple-refined! Here is a microscopic close-up of Poudre Incarnat after the process of being triple-refined. You can see the fineness and smoothness of its texture that are so necessary to a bewitching make-up.



the famous fleur-de-lis design of the Angelus Lipstick Incarnat and banded in Chinese red lacquer...truly the smartest of all powder boxes and one you'll be proud to have on your dressing-table. Get a box today. You'll be astonished at how much it can mean to your appearance...how it enhances your individual charm.

Giving Made Easy

Everybody needs a clock

Seth Thomas clocks are the traditional gift clocks of America. The cases have been styled by famous designers. The movements are renowned for their lasting quality. There are many models to select from—time only, hour and half-hour strikes, ship's bells and Westminster chimes. Seth Thomas Clocks, a division of General Time Instruments Corp'n, Thomaston, Conn.



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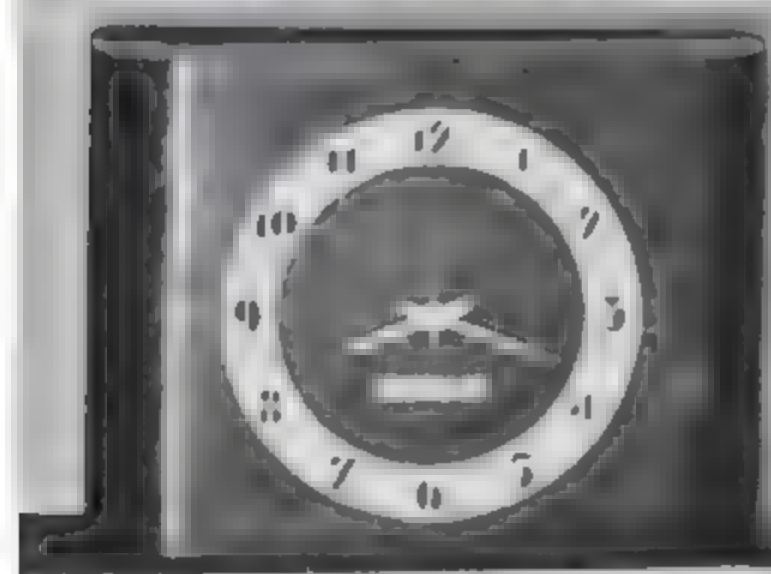
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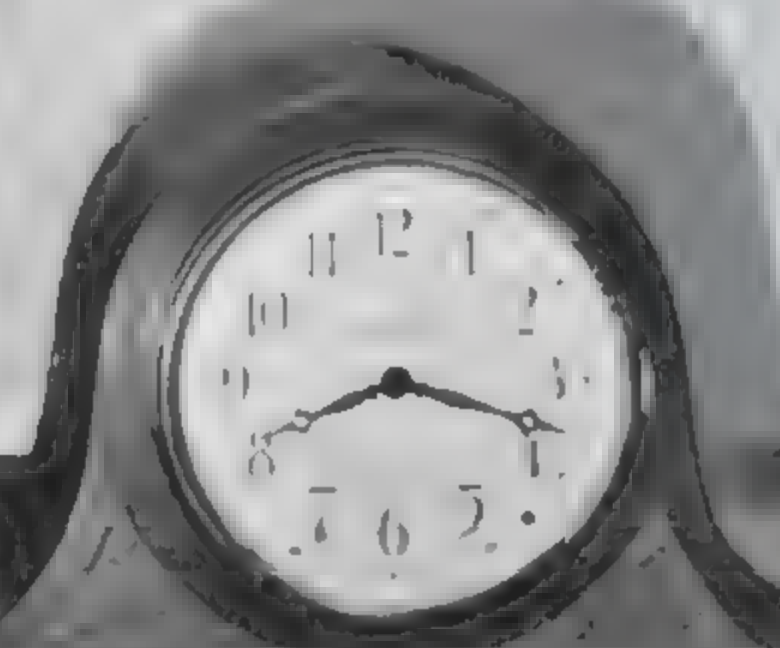
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SETH THOMAS

KEY-WOUND Clocks ELECTRIC

HOW TO BE ENTERTAINING

(Continued from page 128) The Princess Brinda of Kapurthala has been staying in New York, and her passionate quest for good curry made people realize again how wonderful curry is, when it is well done, and how superb a single dish it is for parties. She says the perfect way to cook rice for curry, or anything, is to soak it for four hours, boil it furiously in boiling water for four or five minutes, add a little lemon-juice to take the starch out, then dry it in the oven. In India, the *papadum* biscuits (which you can buy imported in this country in tins) are made from lentil flour of the different native districts, and, if you want to make your own *papadums*, Jules Weber in New York has lentil flour which only has to be mixed with water to make a dough that can be rolled into thin cakes and sautéed in oil and butter. These are indispensable for a fine curry, as every devotee knows, but they are also delicious broken into pieces with cocktails.

Every one always wants to know about new cocktail tidbits. Grilled chicken livers with a drop of onion-juice or Worcestershire; shortbread-sticks with very thin Westphalian ham twisted around within an inch of the end; the same sticks with creamed Roquefort cheese; hot creamed chipped beef on toast strips with slivers of sautéed almonds (this can make a luncheon entrée in a larger version) are all good and away from the beaten track.

At every house where the food is unusually good, you find *spécialités* that you like to add to your own. Mrs. Charles Merrill serves broiled baby turkeys with pan gravy. The Countess de Forceville has a chicken roasted with chervil. Mrs. Warren Delano Robbins has an Argentine dish, *empanadas*, at her buffet suppers in Washington. Mrs. J. Hamilton Coulter substitutes a lemon sauce with oysters—instead of the usual cocktail sauce—, made with lemon-juice, minced parsley, freshly ground black pepper, a little sugar, and a few tiny pieces of mint, which bring out the flavour of the oysters perfectly.


Many hostesses persuade the smart restaurants to divulge the recipes for their favourite dishes. The little hot canapés that were so popular at Harry's bar in Venice found their way to America by way of an enterprising gourmet, and are done this way. Sandwiches are made with a slice of Swiss cheese and a slice of ham between slices of bread. These are then cut about three inches long and an inch wide, tied with thread, sautéed in butter, and served hot, minus thread, with a tiny paper napkin wrapped around the end for picking up. These are also good full size for luncheon.

Eggs Encore at the Colony Restaurant are made by cutting a piece of sandwich bread four inches square, buttering the sides, toasting it in the oven, then scooping out the insides of the loaf. This is filled with chicken hash, a poached egg is placed on top, the whole is covered with Mornay sauce, and glazed under the broiler until the whole thing is crisp and brown.

The *Madrilène* at the Voisin Restaurant begins with a good beef stock. To make a quart of the *Madrilène*, you squeeze two pounds of ripe tomatoes into a saucepan, add a pound of finely chopped beef, a sliced carrot, onion, celery, a clove of garlic, a green pepper, salt, parsley, a bay-leaf, thyme, and the whites of two eggs. This is all mixed well together, and, over it, is poured a quart and a half of the beef stock. The soup is boiled for two hours, strained through a muslin, and seasoned to taste.

For the chicken with tarragon, you must have one of the best roasting chickens, weighing six or seven pounds, and order ahead from your green grocer a bunch of fresh tarragon. The chicken is seasoned, and the bunch of tarragon (except a few leaves) is stuffed in it. In roasting the chicken, have only a very little water, no more than a tablespoonful, and the rest butter. Baste the chicken, and, when it is finished, remove the tarragon. Pour the pan gravy into a sauce-boat and add the remaining leaves of tarragon, chopped very, very fine.

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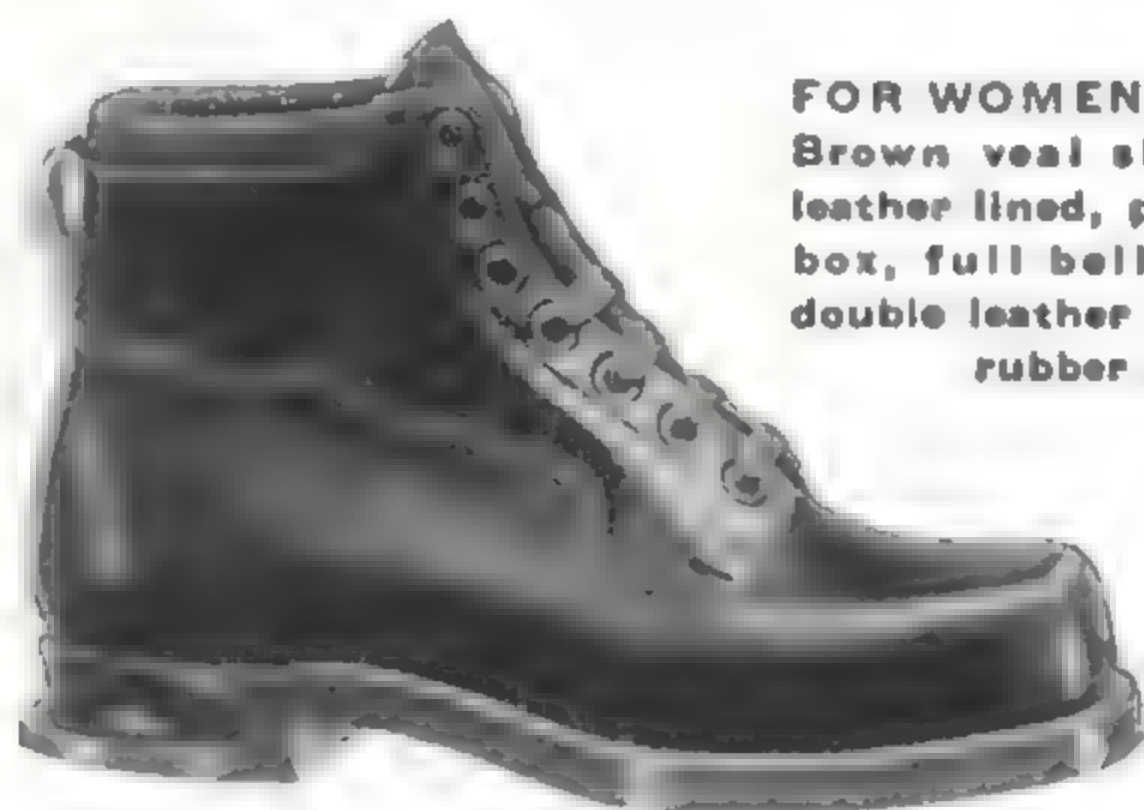
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Step confidently into winter with these—designed to play dull against shiny in a contrast. The first is a black suède opera pump, high-lighted by a patent leather heel; the second, a black suède step-in, striped in black braid. From Winkelman



Dangle this odd little cylinder bag from the end of your finger: with its chestnut-brown calfskin, bounded by white saddle-stitching, to contrast against a plain black wool suit. It has four inside sections. Imported from Italy by David's-Fifth Avenue

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Seen at the Chiberta Golf Club



Having tea at Chiberta: Madame de Légise in a red-and-white silk shirt dress, and high-heeled sandals with red kid straps knotted over the ankles

Gay sun-visors of braided raffia: Madame de Anchorena bought several in Biarritz—perfect presents to give her friends when she returns to Buenos Aires



Waylaid on the golf-links: a tall American girl wearing beige linen men's slacks with a Scotch plaid knitted flax sweater—very fine and light, in beige-and-brown

Another purposeful outfit for golfing: a white chemise dress with five panels of straight fullness. Socks, no stockings, and, picketing the belt, a fence of tees

When the elements try to be impartial, and it really rains in Biarritz, Made-moiselle Béatrice de Yturbe wears an oiled brown silk coat, transparent and belted

More businesslike golf togs: navy-blue linen knickers, worn with a thin white wool sweater, short perforated gloves, and a belt buckled with metal stirrups

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<i>McCurdy & Company, Inc., Rochester, N.Y.</i>	



Seen at Sunny's Bar

Wide-brimmed rough straw hats with contrasting ribbon trimming; Madame de Anchorena bought dozens of them to take home to her friends in South America

A chic Parisienne was seen in Biarritz wearing a large-brimmed felt with a veil tied over it. Her light blue jacket has four pockets closed with equally blue zippers

Jackets—plain, striped, or plaid—are worn by every one these days. The Comtesse de Zogheb ordered this tailored plaid jersey jacket from Henry à la Pensée's



Red cloth lozenges, flying in chevron formation, down the front of a white flannel dress—one of several chosen by a smartly dressed Frenchwoman at Heim's



Madame Miguel de Yturbe wears a grey, mustard, and black ensemble, and accents her colour scheme with a pigskin bag that swings from the shoulder



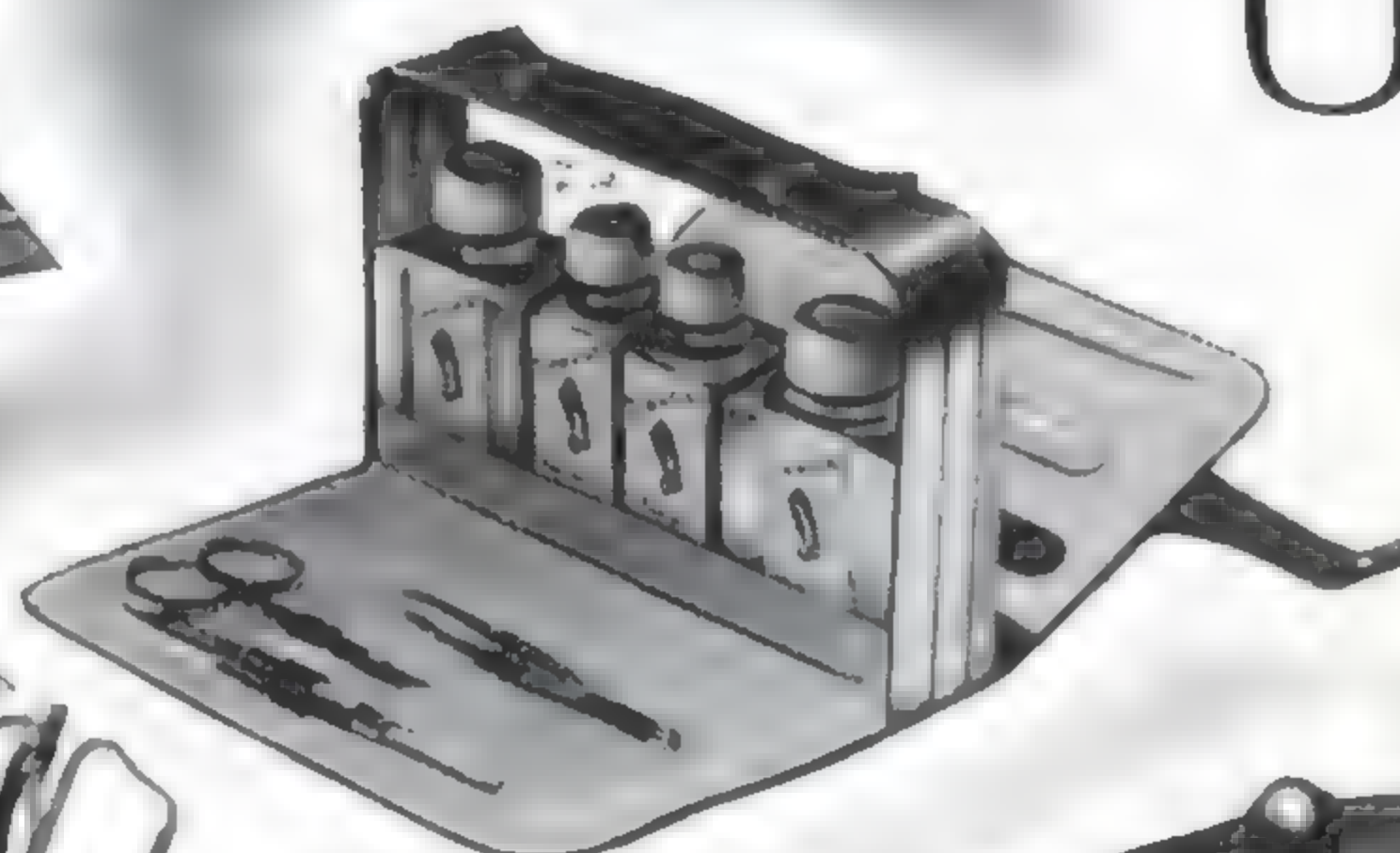
Mademoiselle del Carrin ordered from Heim's Biarritz shop this tailored brown woollen jacket that puts up a bold front and back of brown plaid wool

for pampered hands

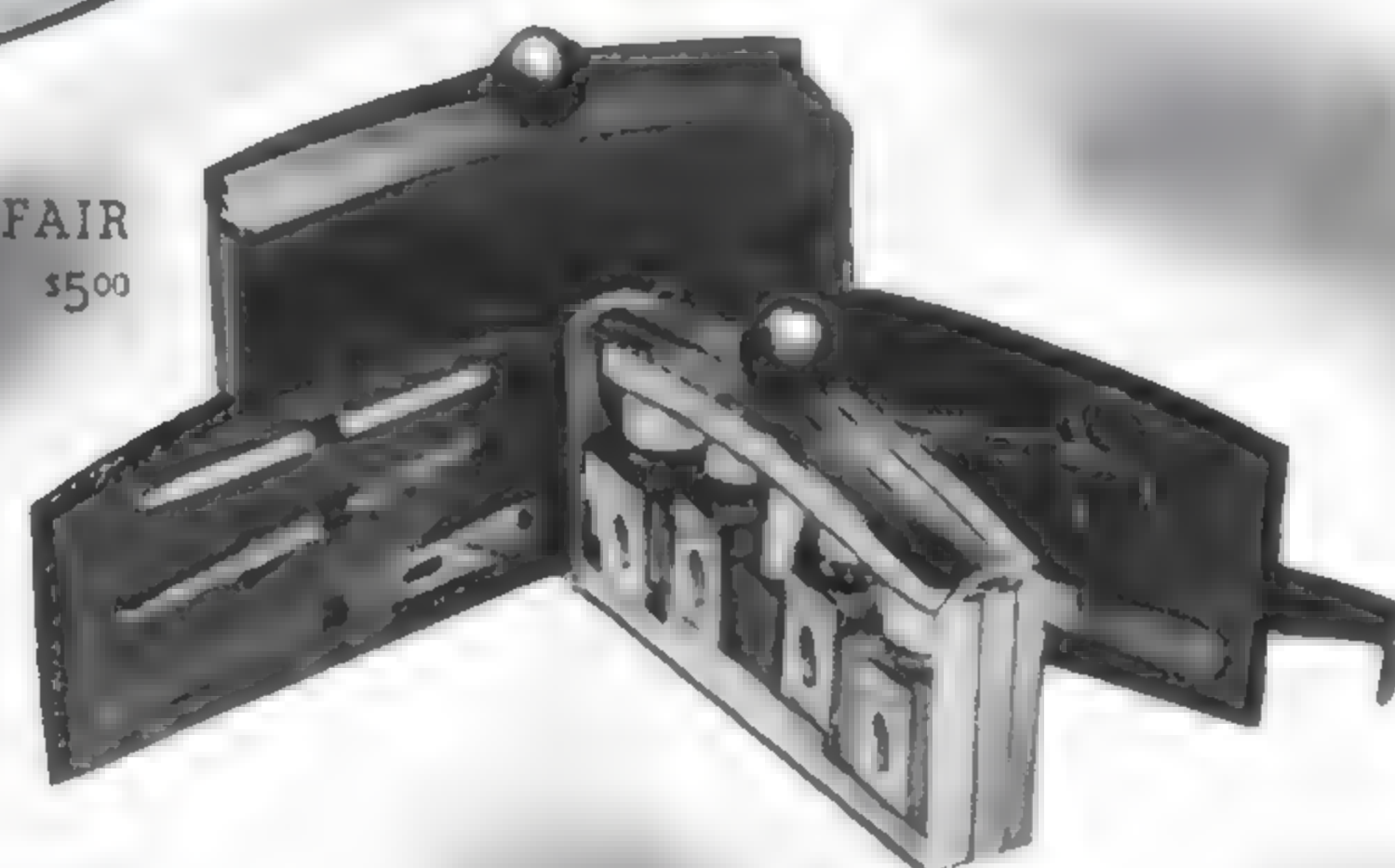
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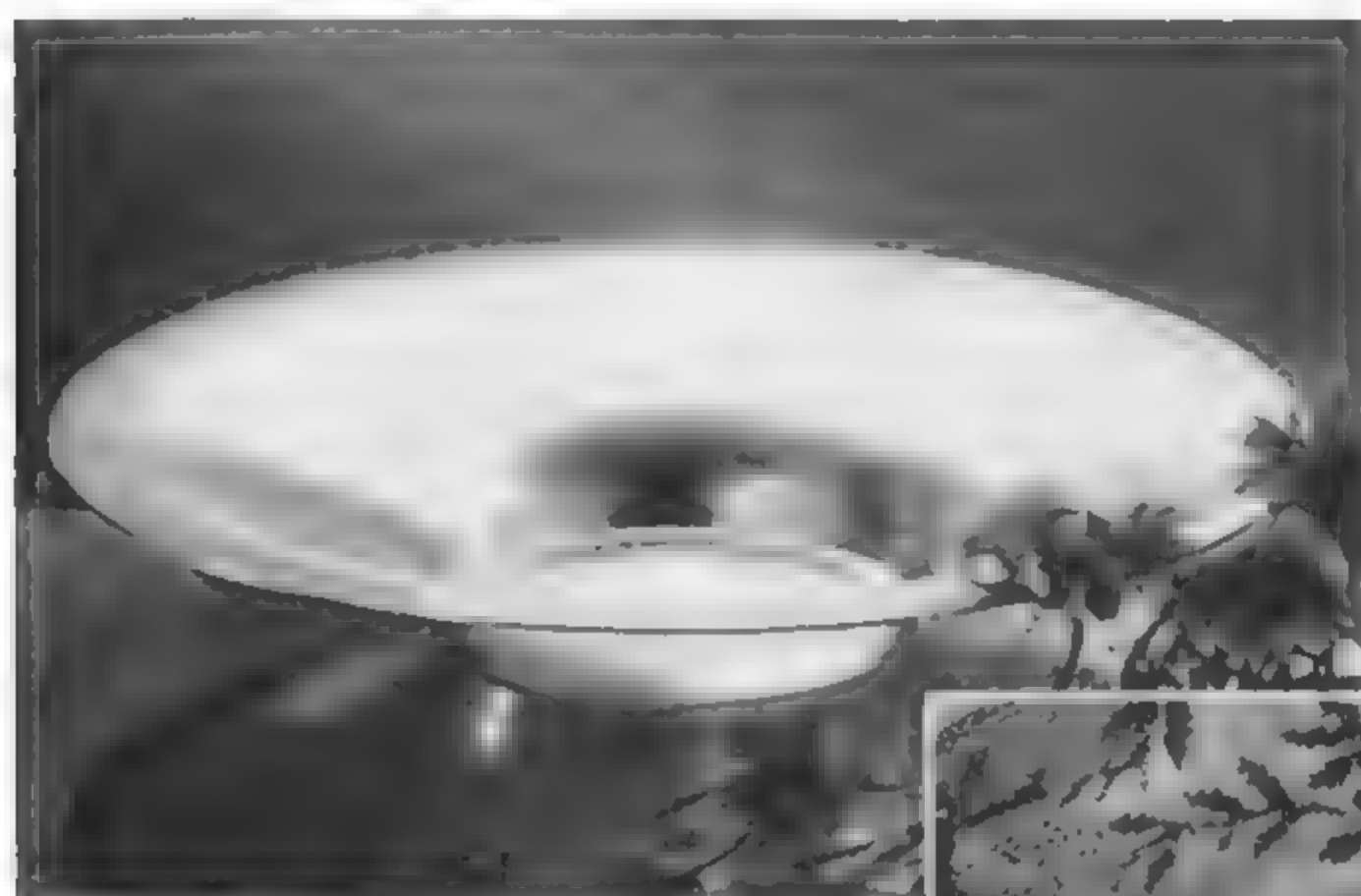
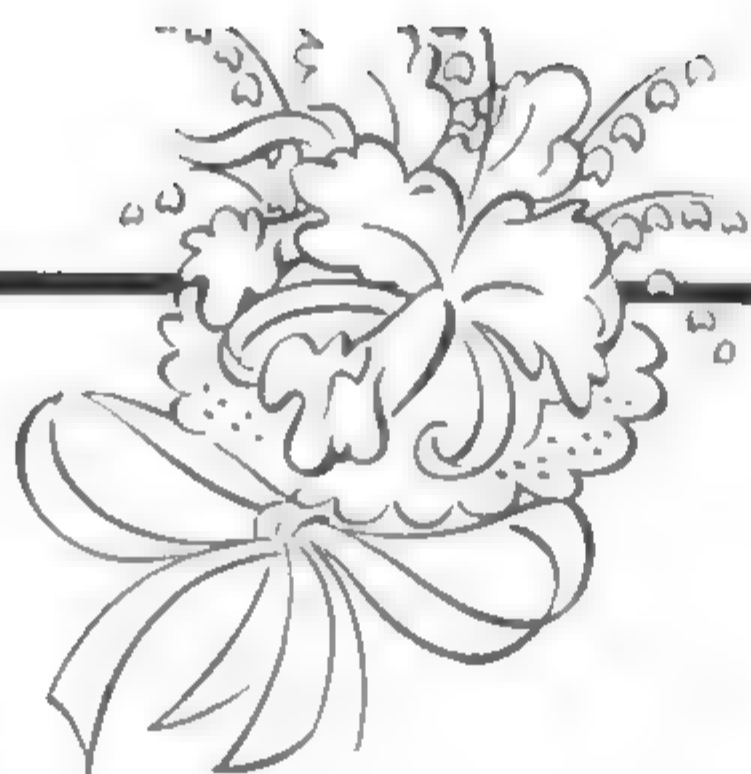


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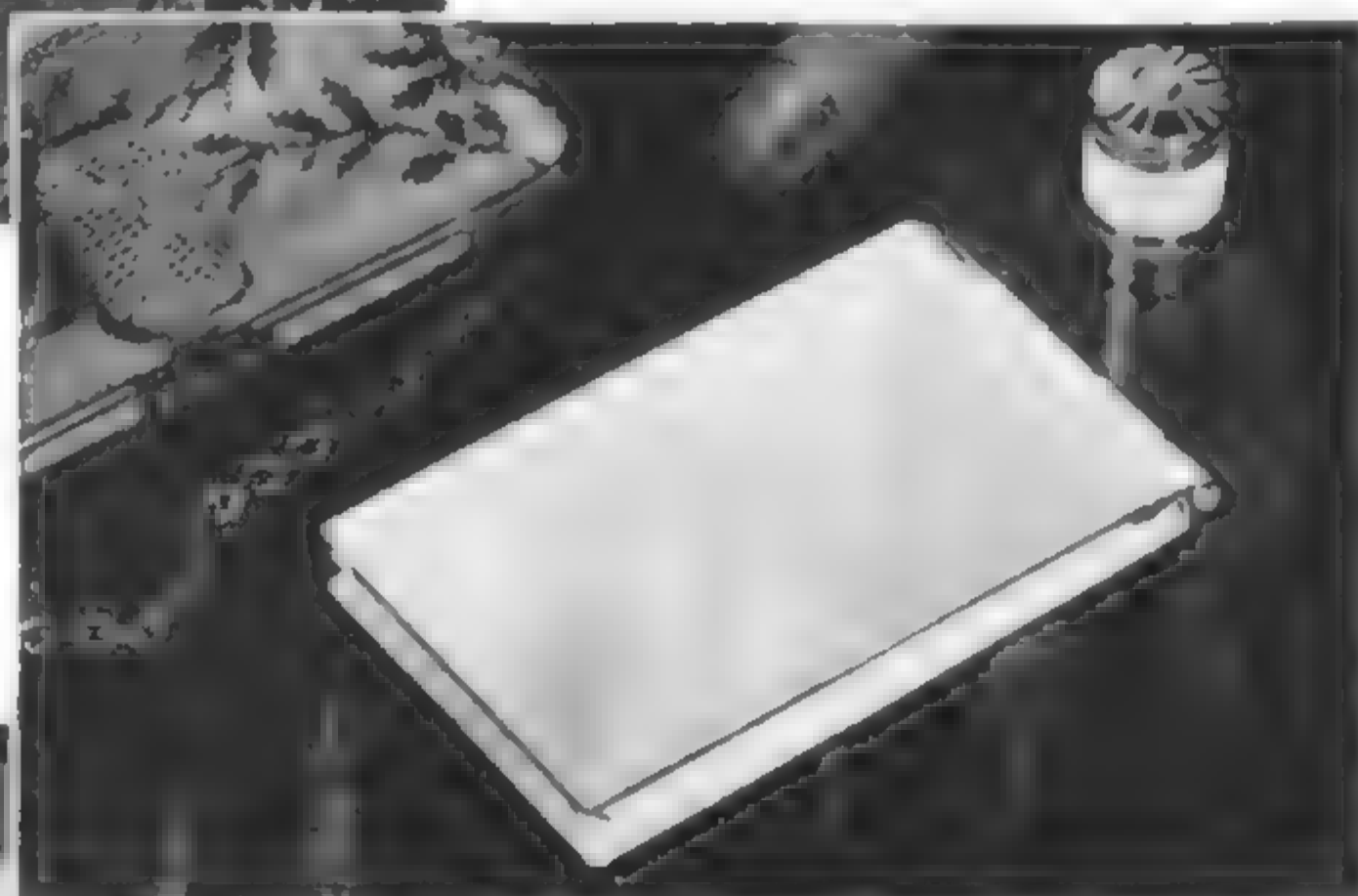
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ARTURO TOSCANINI

(Continued from page 75) And they are afraid of setting him into a rage. If one didn't know him, one might believe it was some sheer caprice that made him so violent about having his own way. But actually it is nothing more than a Titan impatience at being disturbed in that state of quivering concentration which he reaches whenever he has anything to do with music. Outwardly completely under control, he vibrates inwardly at the highest nervous tension in moments such as this—for now, everything is subordinate to his will: now he must at once serve and rule, conquer and surrender. Three short, sharp taps of the baton, which at such a moment is like a steel foil in the small, electric hand. The music begins—the world is engulfed, for him, and for any one who can experience with him the complete fulfillment of music.

We who are lucky enough to work with him in Salzburg have at times gone through fire and water with him before the performances. We have seen him sombre and despairing, we have trembled to see him shake his head sadly and breathed again when he smiled. He is present at all rehearsals. He watches everything. There is no such thing as "walking through a part" at rehearsal, although sometimes he does allow us to sing in half-voice, to spare our strength. Every one had told me how monstrously inconsiderate he was, and I was very much afraid of his legendary inhumanity. To my great and joyful surprise, he, himself, advised our sparing our voices. Yet that is the sole concession he makes. Otherwise he demands absolute concentration at every rehearsal, absolute intensity. It doesn't even occur to one to walk through a part, for he generates such magic force, one is so completely overpowered by his fanatical will, that no true artist could help being carried away. Even hardened old troupers snap out of what has become routine for them and are plunged anew into a fiery current of surging artistic experience.

But he is terrifying when he is silent, when he sits there in an angry withdrawn stillness, staring at us full of contempt, as if we were his enemies. I have been through rehearsals with him when he drove us all half-mad with that silence of his. Something has irritated him, something has disappointed him. And he is in anguish, sitting there beside the piano, a look of passivity and exhaustion on his face that, in him, is doubly unbearable. We hesitate, look at one another questioningly, exchange despairing glances with the stage-manager, hastily whispered questions go from one to another: "What's the matter with him? What is he angry about? If only he'd say something!"

But he persists in that silence, behind which looms a volcano of rage that may erupt over our heads at any moment. Finally I take courage, go up to him and ask: "What is it, Maestro?"

Silence...

"Are you displeased with us?"

Silence...

"Then tell us what we are doing wrong."

At that, he raises his eyes with a tragic expression of hopelessness: "*Manca il fuoco.*" ("It lacks fire.")

New anecdotes about him keep cropping up and making the rounds of the musical world. One hears that he can burst into tears of despair when something doesn't suit him; that he will leave a rehearsal and have his chauffeur (and factotum), Emilio, drive him far away to some lonely village inn where he sits sullenly contemplating his disgust with life and his loathing for so many artistic shortcomings. They tell stories about his shyness in attending large parties and official receptions, about his often tragi-comic outbursts of fury, from which the orchestras that play under him are the chief sufferers. But what matter, when he finally makes of this orchestra one single marvellous singing instrument? I once heard a grey-haired musician in the

ARTURO TOSCANINI

orchestra say, after rehearsal: "He treats us like schoolboys. You'd like to hate him if you didn't have to worship him." But how could any one hate him? It is Music alone that he serves. And when he is angry at the performance of one musician or of a group of musicians, it is always because of the music, and never because of the individual. In his music he frees himself from any and all personal ties.

Remarkable, and as if in contradiction to his violent temperament, are the exactness and orderliness that are peculiarly his in private life. No one is farther from being "a genius in untidiness." On the contrary: he loves to be well-dressed and faultlessly tailored, and has an ingrained feeling for sartorial distinction. He loves his family tenderly and is always surrounded by his wife and children. He is scarcely ever to be seen without his kindly, sweet-natured Signora Carla. This deep-rooted sense of family is, of course, definitely an Italian trait. But otherwise there is nothing "typical" about this person who, as an artist, is such a phenomenon—not comparable to any one or anything, always interesting, always astonishing and fascinating.

He is an extraordinarily simple, slightly shy, naïve, and kindly person. He loves his friends, who are just as susceptible to his personal charm as the whole musical world is sensitive to his artistry. When he is separated from them, he does not write to them, and shows a genuine surprise that any one should expect to hear from him. "But I never write," I have heard him say to his friends in answer to a gentle reproach, and that must be taken for explanation, excuse, and penitent confession. But it is accompanied by a completely disarming smile, and they forgive him, not having been really angry with him in the first place.

The Toscanini family lives near Salzburg, in a quiet, secluded house. The "family" means children and grandchildren, for he must have them all around him. Lots of friends constantly come and go, and I can not imagine that the Maestro has much quiet even at home. His family is just as well known in Salzburg as he himself is. Pitiu, the little old griffon terrier who dogs Signora Carla's heels, is a popular Salzburg personality. In Pitiu, fate has found an instrument of justice: this small dog has neither fear nor reverence nor admiration for the Maestro. Instead, he avenges all of us who tremble before him. He yelps at him with the most extraordinary lack of respect—indeed, has gone so far as to bite the leg of the man before whom we all stand in awe. Toscanini is enchanted by this dauntless Siegfried in the form of (may Signora Carla forgive me!) a shabby little cur. Apparently it does his soul good to meet with so much bristling, unrestrained hate. He stretches out his arm to Pitiu and calls "Amore mio!" and that is the signal for a convulsive fit of rage on the part of the little beast. Then the great Toscanini goes to Pitiu and eggs him on the more excitedly. With high-pitched angry yelps, Pitiu sets to biting the Maestro's trouser-legs, until the Signora gathers the small fury into her arms and consoles his angry little old heart for all these indignities. She loves the dog tenderly, and he, in turn, would die for his mistress. Once I took a snap-shot of Signora Carla with her Pitiu in one arm and my sweet little Pomeranian, Jimmy, in the other, and she said, quite amazed and a little annoyed: "But Jimmy looks much handsomer in the picture than Pitiu!"

Pitiu, I love all dogs, and I love you, too. But you're no beauty. Your mistress thinks you're beautiful, yes, but you're just an ugly lump lying there on the cushions of the beautiful big Cadillac.

Every one knows the Maestro's car even from a distance. It is as if a king were riding through the town, the people crowding to catch a glimpse of him in the front seat, next to the chauffeur, Emilio, where he always sits. Photographers lie in wait for him, and foolhardy autograph-hunters stand with their books out, like swords unsheathed from (Continued on page 144)

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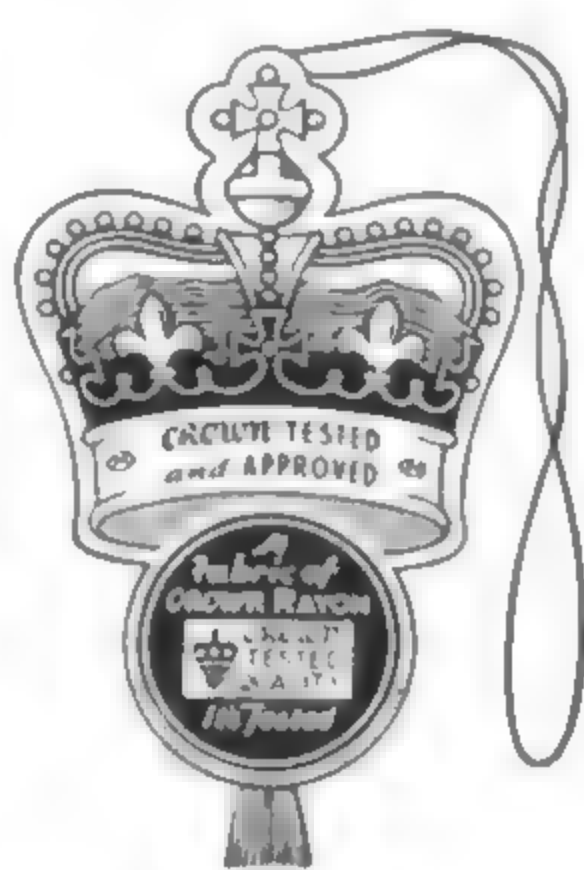


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DÉBUTANTES' DICTIONARY

(Continued from page 70) **DRIP Alternates** (*Philadelphia*), *Maggot, Mullet, Fruit*; (*Chicago*), *Mockie*; other alts., *Canary-brain, Meat-ball, Goon*: The converse of Absolute Heaven, and pretty bad news. Especially applicable to a boy who doesn't dance with you at your own party.

TRUCKING (*preferred sp., Truckin'*): Can, of course mean actually trucking—and does, later on in the evening—but is used to denote all forms of dancing, specified or unspecified. *Example*: "Let's go truckin'" (Let's go dancing). May also, particularly in Washington, be substituted for the word *going*, under certain circumstances; as, "He was truckin' around with so-and-so."

JOB Something you talk, vaguely, about getting, in the near future—or as soon as things have quieted down a little. Also used substantively, in place of practically any noun; as "She had on a terribly super tulle job." Or, "And on her head was the strangest-looking job you ever saw..."

ARTURO TOSCANINI

(Continued from page 143) the scabbard, beside the stage door of the Festspielhaus. Emilio clears the way for the Maestro, who hastily brushes past, embarrassed, irritated, in a fit of immediate vexation. Last year, an old lady sent me her autograph book with a heartrending plea for Toscanini's autograph: perhaps I might succeed in getting it. So I went firmly into the lion's den, where I found Emilio and said to him in an offhand way: "Emilio, please give this book to the Maestro. I'm asking for his autograph." Emilio looked at me as if he doubted my sanity.

"I can not do it," he said with resolution, "The Maestro would strike me dead."

At that moment, he came in through the door. He saw the book in my hand and took it from me. Turning over the leaves, he found old names and old memories, and, smiling gently and yieldingly, he took the pencil that had been cleverly put into his hand and obediently and unresistingly wrote "Arturo Toscanini" in the book. Emilio and I exchanged a look of understanding, and I triumphantly left the room, a victor.

Just the same, it was unusual to find him so pleasant before a performance. Ordinarily, his inward excitement makes him appear pale and abstracted. He stands nervously in the doorway of his dressing-room. Because of the narrowness of the building and the situation of the Maestro's dressing-room, every one has to pass his door; it is one continual restless parade of coming and going. But there is a reverential look on the faces of all who pass by; no one addresses him, for they all know too well how he hates any distraction when he is about to conduct. Usually, he has his aide and particular protégé, Eric Leinsdorf, with him. (It is Leinsdorf who prepares the scores of the operas for him and plays the piano at all rehearsals.) If there is talk, it is about music only, and almost exclusively about the work which in a few minutes is to be wakened to a new life by the hand of the Maestro.

It is always a release from almost unbearable tension when the call-boy gives the signal: "Everything ready." With rapid steps (despite his extreme shortsightedness), the Maestro hurries down the stairs. Applause, the lights dim, three sharp taps on the stand, and the music begins...





THE bells of Bruges ring out, echoing over the quiet roofs of the villages that surround it. Here is the Old World, as far removed from the world of to-day as anything we know. Canals run past the houses, in the doorways of which sit white-coifed women, bending over their work. Perhaps they are fashioning the priests' chasubles, or the banners that the master-craftsmen will carry in the processions of fête-days. Quiet, sleepy little towns, whose traditions are buried deep in the past, whose calm is undisturbed, with only the ringing of the bells to break the stillness. Here, in the Flemish village of Ardoye (near Bruges) lives the DeBusschère family, a dynasty of master-shoemakers.

The DeBusschères have no factory. Each craftsman does his work at home, dividing his hours between his work-bench, his fields, and his garden. In the fifteenth century, it took a DeBusschère sixteen hours to make one pair of lady's shoes. It does to-day.



The shoes she wore were very unusual and obviously hand-made, so Monsieur Rouchaud simply had to find out where she had gotten them. This required quite a bit of sleuthing, for she was also very important and much sought after.

But finally he managed to get the name of the very fashionable shop where they had been bought. As it happened, he knew the proprietor very well, and soon found out that the shoes were ordered from a Flemish shoemaker named DeBusschère. Monsieur Rouchaud went at once to Ardoye, and began working with them, adapting styles suitable to the American woman.

Naturally, the demand for DeBusschère shoes has become far greater than it was in past centuries, and Monsieur DeBusschère employs many helpers, each, however, thoroughly trained in his methods. The three drawings on this page are examples of the smart designs that they use. All three shoes are of suède-oural. At the top is a sandal; below, an Oxford; and, at the right an opera pump with the narrowest strips of leather in the world, inserted so that they look like basting-stitches. The DeBusschère shoes are exclusive with Henri Bendel, in New York.



REFRESHING AS A WOODLAND POOL

Before you **FRESHEN**
your **MAKEUP** . . .

Use **CLEANSING PATELS**



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Before you apply fresh powder or rouge, clean off the old. deMuir Cleansing Patels provide the quick, convenient combination of a thorough pore-deep cleansing and a perfect makeup base. Use them anywhere without fuss or muss, or trace of grease or stickiness. Enjoy all the day long the velvety, vital freshness of a clean, healthy skin . . . the same makeup perfection with which you start the morning. Carry the deMuir Cleansing Compact in your purse. Use it every time you freshen your makeup. Your powder and rouge will cling more subtly, and you'll spare yourself the tragedy of clogged, enlarged pores. You will find deMuir only at the better shops . . . in the professional pack of extra large Patels, \$2.50 . . . the purse size compact, 25c and in the refill size pack, 60c . . . If your favorite shop can not supply you, send 25c for purse size deMuir Cleansing Compact . . . What are deMuir Patels? They are disks of the finest white absorbent cloth woven from real Southern cotton . . . sterilized . . . then saturated for ease of application with the preparations of deMuir Laboratories . . . and packaged in sterilized containers of an exclusive inert plastic created only in black.

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Enclosed find 25c in stamps for purse size deMuir
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City.....State.....(VII)

Budget for a Butterfly

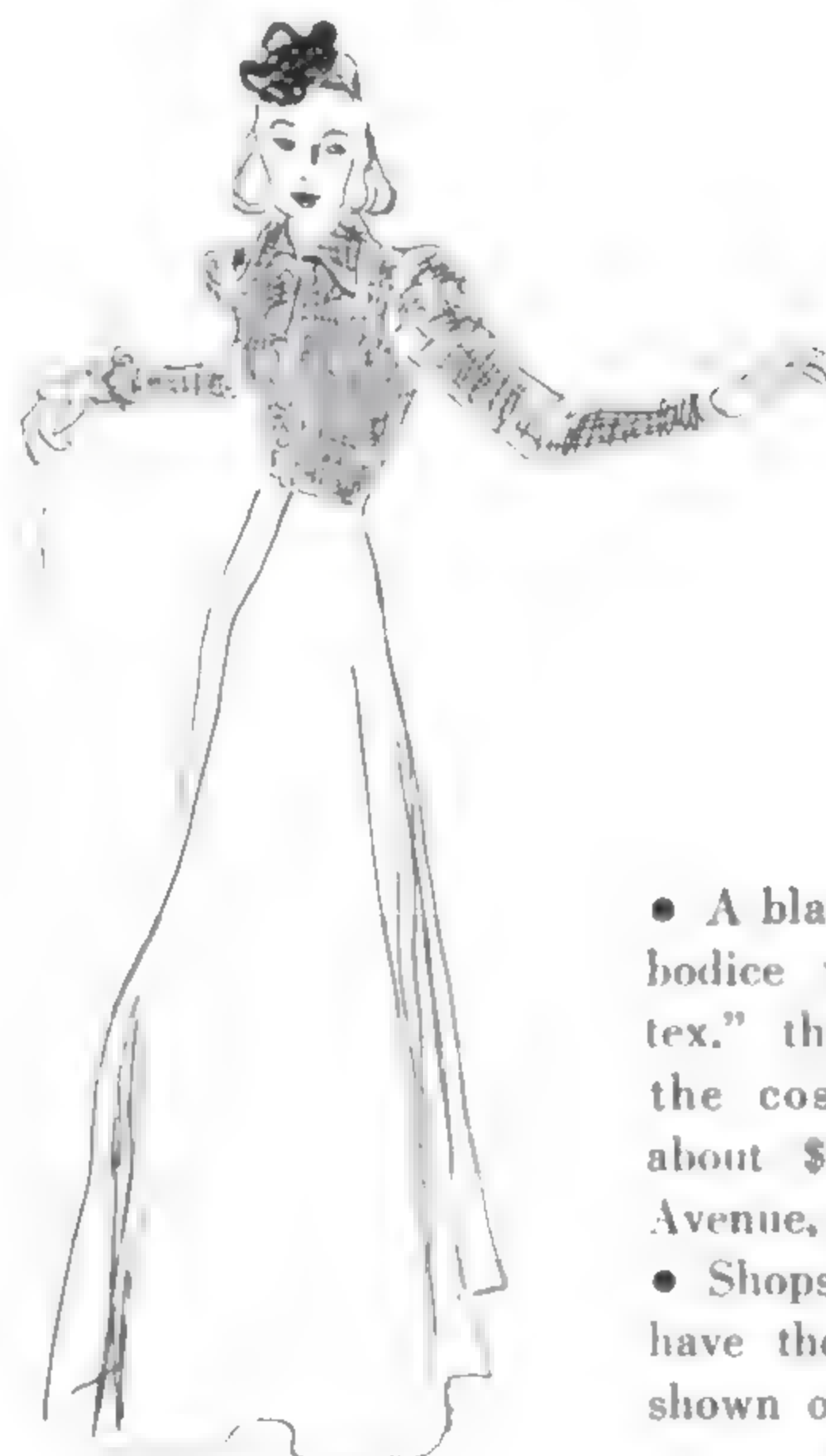
Vogue's Finds of the Fortnight

(Continued from page 97) Your football program, then, means one good-looking suit, beside which there's the winter-coat situation. Usually a doting family presents you with a fur one, but a cloth coat can create quite an impression when it's spruced up with a colossal fur muff and a tiny fur hat. And then, of course, you need three or four dark day dresses and several striking hats.

Playing up your hats and playing down your dresses is one of the shrewdest philosophies you can practise. The hats we show on pages 96-97 were picked with that in mind, and are encouragingly priced from about \$5 to \$13. Three are alluringly veiled (every one wants veils—there's something about them!). The felt pill-box photographed on Miss Herrick is around \$13 (from Milgrim). You can figure out stunts for the antelope gnome's cap—such as decking it with your best clip or a gold tassel. And the *chéchia* with a green crown mixes obligingly with your tweed football suit or the green-and-black town dress we show.

The day dresses, as we said before, are the personification of simplicity, and none slides over the \$30 price-mark. (Be adamant about simplicity when you can't spend much.) Ideal for tea-dancing is that long tunic-dress on page 96—it turns an enchanting back. Double-time the black crêpe dress girdled in

- Come out without spending more than \$40 in this shimmering dress of grey net, studded with silver stars, and bound with silver ribbon. The sleeves come off. From Best; and Marshall Field



- A black velvet wrap, the bodice woven with "Las-tex," the skirt enormous, the cost infinitesimal—about \$30. At Saks-Fifth Avenue, New York, Chicago
- Shops in other cities have the models that are shown on these two pages



Like a Summer Memory

GERANIUM ROSE EAU DE COLOGNE—its rose-garden freshness, like a summer memory, permeates the entire combination set pictured below. Here you have the complete bathroom complement . . . BATH SALTS, BATH SOAP, SUPERFATTED CREAM SOAP, DUSTING POWDER, EAU DE COLOGNE . . . all invitingly and lingeringly fragrant with the alluring breath of GERANIUM ROSE.

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TROIKA EAU DE COLOGNE—at all winter sports its youthful fragrance is as appealing as it was on summer tennis courts, fairways, and leafy bridle paths.

"4711" CLASSIC EAU DE COLOGNE—the refreshing, stimulating, invigorating base of each of the above immaculate summer memories. Itself an international favorite with women and men of exquisite taste who for nearly a century and a half have testified to its superiority.

FOR CHRISTMAS GIFTING—"4711's" full line of toilettries are attractively packaged, individually and in combination sets. Here is a wide variety of useful gifts for women and men, complimenting both the giver and receiver.



4711

BLUE & GOLD LABEL

A FULL LINE OF TOILETRIES FROM BATH TO BOUDOIR

Vogue Design No. 7666: Have this herdsman's cape made of silver brocade or white velvet and line the hood with fur—it doesn't take much. This is designed for sizes small, medium, and large



7666



537

Vogue Design No. 537: For big parties—a terribly super dress to make of silver-shot taffeta. Designed for sizes 12 to 20; 30 to 38
 • More dancing on a dime: about \$25 is this black or turquoise Cohama silk chiffon dress, jewel-girdled. It's from Franklin Simon



red and green with other belts. Put a bolero over the black crêpe dress with the heart-shaped neck-line—if you get that pink suede bolero we suggested for evening, here's another chance to use it.

Now, let's have an accounting: \$105 for day dresses; \$45 for hats; \$200 for seven evening dresses (you could have fewer and cut this amount accordingly), \$50 for two evening coats—about \$400, all told. Even by the time you've added your accessories, the total should fall well under \$500.

Go (and this won't cost a nickel) into the attic for odds and ends of loot. Semi-valuable old jewellery—old silver or gold buttons to put on your day dresses; old corals that you have re-strung into bright tassels to hang on a clip; old locket—one girl transformed an ancient heart-shaped locket of seed-pearls into a lovely clip for her lapel.

One last word. The less cash you have, the more care you must spend on clothes. Economy on cleaning bills is usually false economy—if clothes are pressed soon after wearing, the creases won't be there to stay. Junk jewellery can be brightened with a Glad Rag—that little square of cloth made for polishing silver. Wilted flowers only make you seem wilted. And, above all, don't let the mad whirl cheat you out of sleep. Shining eyes, shining hair, shining spirits, spankily scrubbed skin, immaculate nails have helped many a girl without a million to look like a million.

BRITISH WALKERS

MADE IN U.S.A.



They are English in manner, they are smart, they are gloriously comfortable, they are the ultimate in sports shoes for town, country, travel or campus. They are British Walkers, the choice of the best dressed women in the world.



DERBY



ETON



EXMOOR

These stores are showing British Walkers

New York, N. Y. Franklin Simon's
 Chicago, Ill. Marshall Field & Co.
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Napiers

Strawbridge & Clothier
 Detroit, Mich. The J. L. Hudson Co.
 Los Angeles, Calif. Gude's
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 Newark, N. J. L. Bamberger & Co.
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Washington, D. C. Artcraft Footwear
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 Richmond, Va. Berry-Burk & Co., Inc.
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Caspari & Virmond Co.
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Stern & Levy, Walk Over Boot Shop

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Inspiration . . . from the splendid fluting of classic columns . . . in a series of twin compacts and cigarette cases whose golden sides reflect the light in a gleaming wave of concave surfaces. Compacts luxuriously fitted with sifter screen and swansdown puff . . . occasion cigarette cases that match exactly. Variations in cover designs . . . brushed metals, rich enamels and hand engine turning. Plain or brilliantly jewelled. Impressive Christmas gifts.

VOLUPTÉ

COMPACTS AND CIGARETTE CASES • 347 FIFTH AVENUE, NEW YORK

THE DUCHESS OF WINDSOR

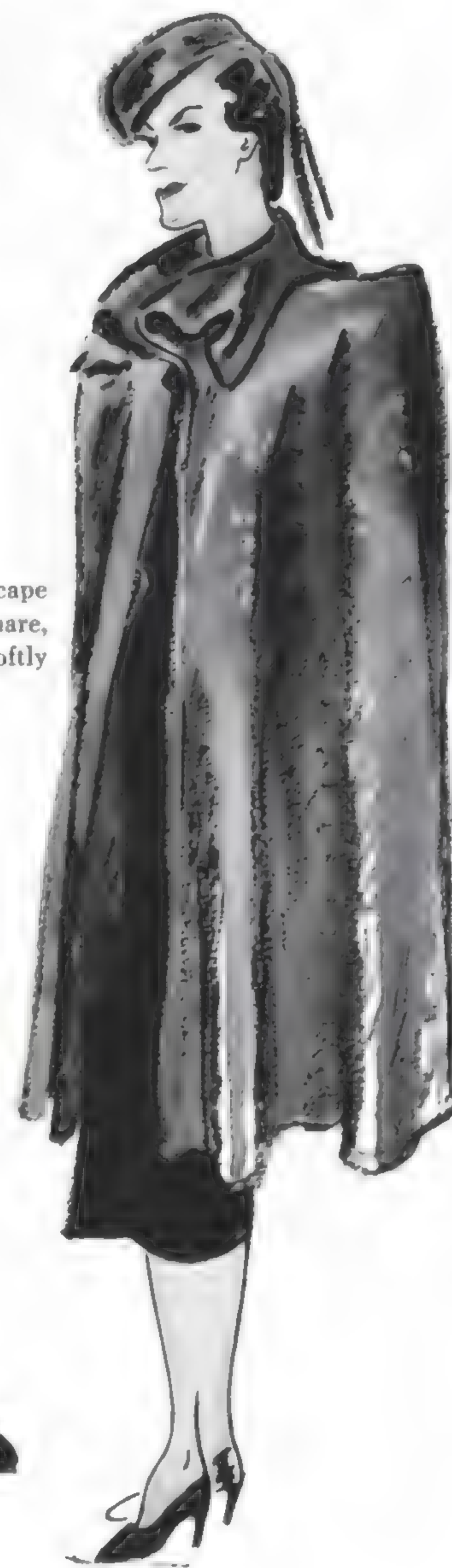
In addition to the models on pages 78 and 79, the Duchess chose this blue felt Suzy beret with a rosette



This Balmoral bonnet, also from Suzy—black felt with little tufts of ostrich feathers dipped in gold



Paquin's seven-eighths length cape of beaver—the shoulders square, the collar jutting forward softly



Almost all the shoes she chose were classical in cut—this Georgette opera pump is of black antelope



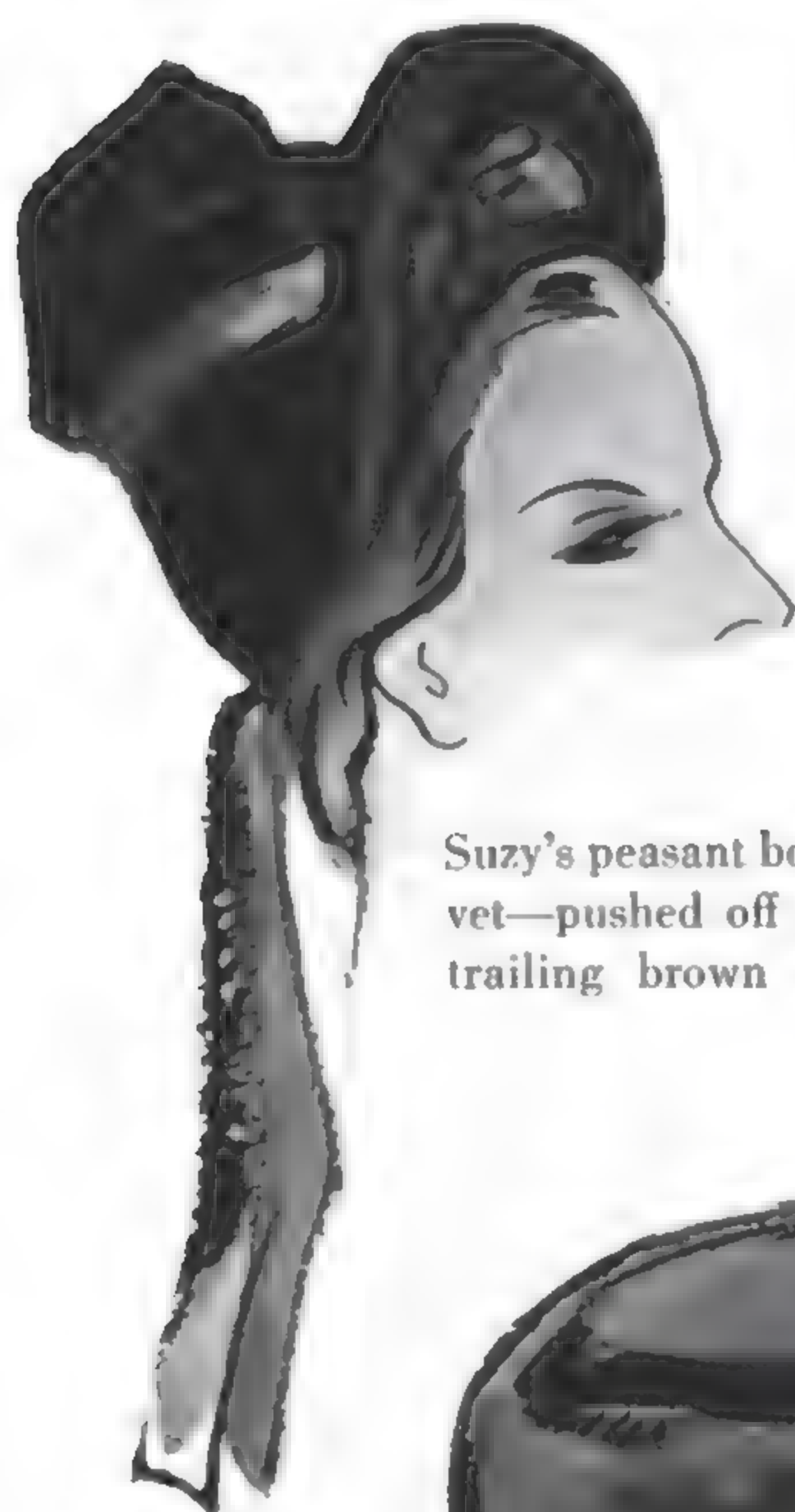
Four pairs of these Georgette opera pumps—one in blue, one burgundy, one light brown, one dark

ALSO CHOSE—



For street wear—a Georgette pump of black lizard with a covered heel, triangular cut in back

For afternoon—a Georgette pump of navy-blue kid, piped with gold kid, fastened with two gold balls



Suzy's peasant bonnet of black velvet—pushed off the forehead and trailing brown taffeta streamers



Another Suzy off-the-face hat of brownish red felt with a twisted coronet in two tones of red velvet



Suzy's round pill-box of beaver and (below) her navy-blue felt hat trimmed with two small red wings



(In New York, Milgrim has imported seven of the Suzy hats that were chosen by the Duchess of Windsor)

EveningMold
BY
FLEXEES

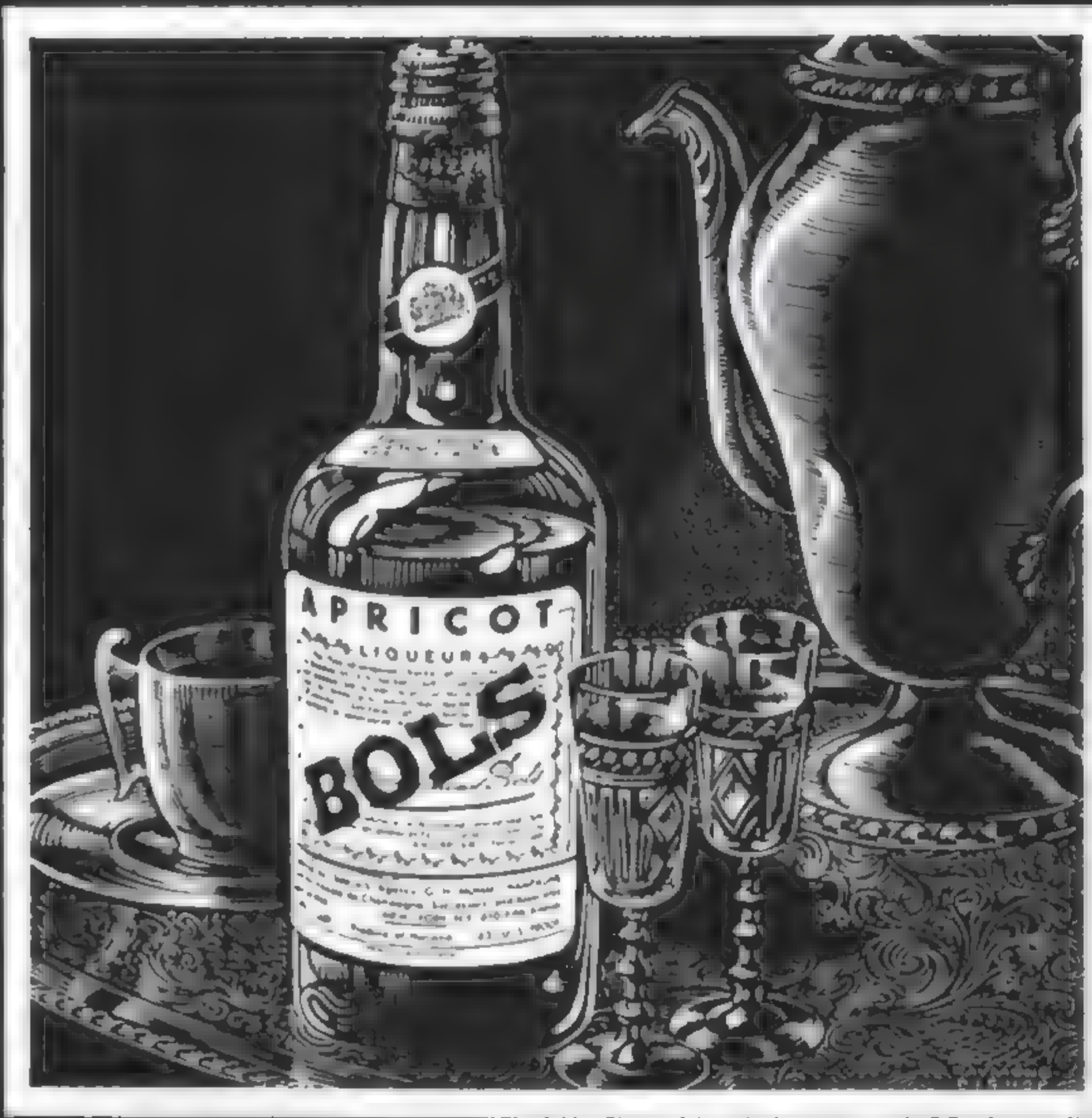
DOWN IN FRONT...and 'way, 'way down in back, goes fashion's new low in décolletage. And EveningMold* enables you to wear it, with never a hint that your high, divided bosom and exquisitely sculptured form really owe their perfection to the subtle art of FLEXEES' corsetry. Ask for it at your favorite store. \$10 to \$25. FLEXEES, N. Y. C.

*Founded on a new principle, patented by Flexees.

THE WORLD'S LOVELIEST FOUNDATIONS

APRICOT BOLS

A REAL DUTCH TREAT



ERVEN LUCAS BOLS—FOUNDED

1575

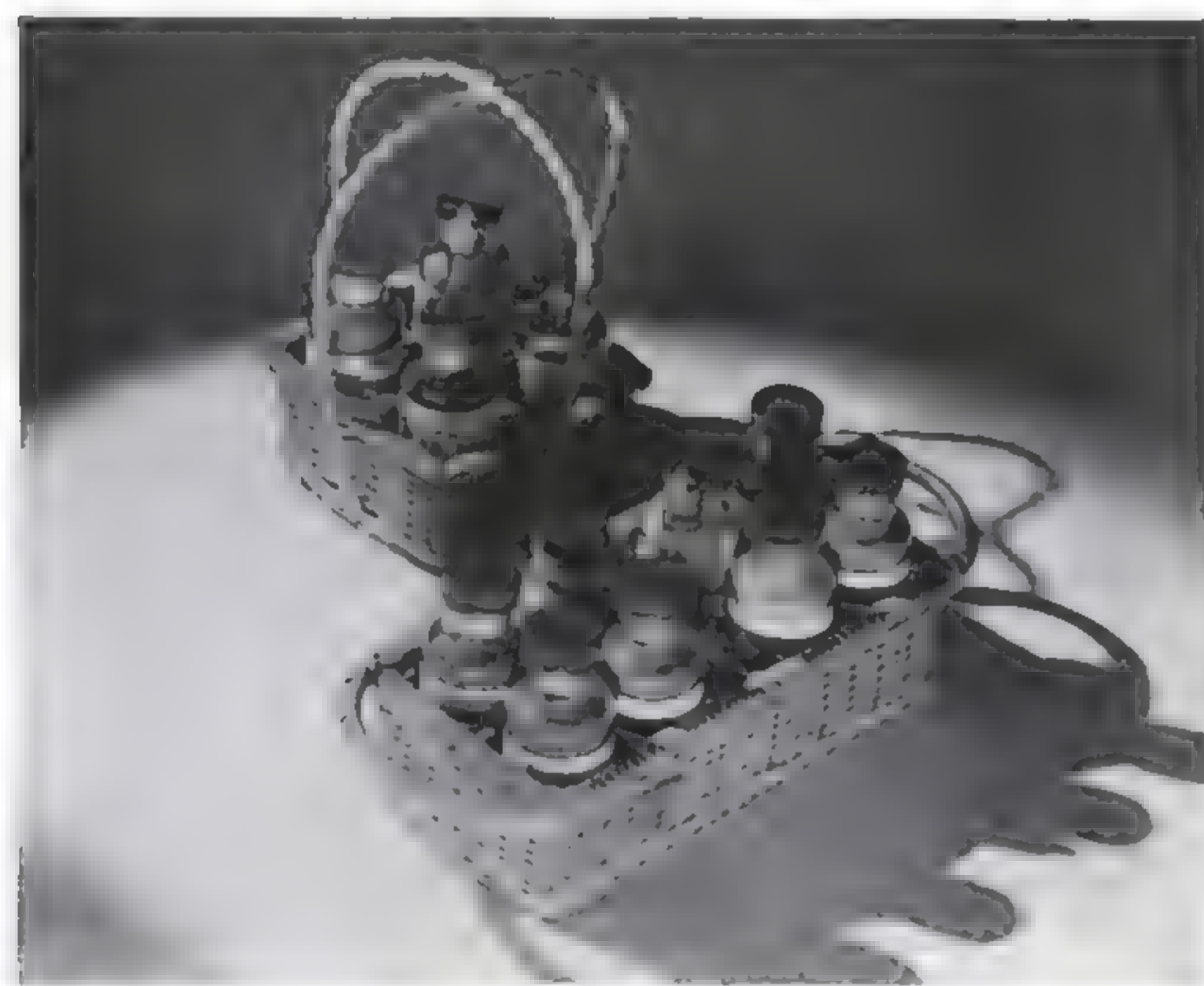
AMSTERDAM - HOLLAND

*Picture of a treasure which has no
peer...the sunny, spirited liqueur,
Apricot-Bols. Since 1575 it has
enhanced the luxurious dining of
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CREME DE MENTHE 60 PROOF	•	CREME DE CACAO 34 PROOF
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Bols Apricot Liqueur—63 proof. Distributed by G. H. Mumm Champagne Societe Vinicole de Champagne, Successors and Associates, Incorporated, 610 Fifth Avenue, New York.

URNS WITH A GOURMET



Spices and seasonings that add new excitement to food are imported from all over the world by John Wagner and Sons, and sold separately or in these amusing baskets. You find them in New York at Maison Glass

NECTARINES make all-too-infrequent appearances in our lives. If you love them when you buy them fresh, their delicate colours nested in boxes of cotton wool, you will also love the ones we have found in tins that manage miraculously to retain the delicate, fresh flavour.

We mean the St. Francis nectarines, peeled and perfect in shape, which you can buy at the Gristede Shops in New York, and in some of the fine food shops in other cities. These come from the Tagus Ranch in California, one of the most beautiful ranches in a state of beautiful ranches, where the fruits and vegetables are grown and canned amidst a blend of perfect soil, tender care, and scientific production.

The results justify all, because, if you serve these tinned nectarines ice-cold, your guests will think your cook has been extravagantly stewing the fresh fruit. Never content to leave well enough alone, we have been experimenting. We reduced the juice somewhat and added half a cup of white wine, then let the syrup chill again, and added it to the nectarines. Another time we added a quarter of a cup of cooking brandy. Another fine way to serve them is to place a perfect half of nectarine on a slice of sponge-cake, dashing on a little rum, a sprinkling of small pieces of brown sugar, and slivers of toasted almonds. Pop this in the oven till the sugar caramelizes.

However you use these nectarines, they are something to add to your discovery list.

If you want to bring a gleam to the eyes of a gourmet, let him have one glimpse of those Wagner spice baskets, which you see in the photograph above. Let him even sniff the Smoked Hickory Salt or taste the Roasted Onion Powder, and he is off in a rush to add them to his private stock.

We discovered these in Philadelphia, where they are imported by John Wagner and Sons in a fascinating establishment down on Dock Street, but now you can get them in New York at Maison Glass, and at the bar department at Hammacher-Schlemmer.

The salt, which is almost our favourite, is copper coloured from being smoked over a hickory fire, and a dash of it on a fried egg with a thin piece of frizzled ham raises this dish to an epicurean plane. The Prepared Dutch Mustard has a flavour you never tasted before; you think there is horseradish in it, though they swear there isn't. The Roasted Onion Powder, from Holland, gives a savour to anything you put it in. The Nepaul Pepper has experts exclaiming. The Garlic Salt is subtle. The New Orleans Gumbo Filé thickens any soup or stew while it is giving it flavour. Even the Celery Salt tastes better than any you have had before.

Then there is the Scotch Bonnet Sauce (maybe *this* is our favourite), made of sherry and pepper and herbs that give a new and tantalizing flavour, because you can't analyse its



THE HIGH SPOT OF GIVING AND GETTING



The new SPARKLET SYPHON is the essence of gift smartness, the last word in gift swank. And, even as it serves notice of your good taste, it proclaims your shrewdness as a buyer.

For, beneath its classic lines and modish manner there lies a true Scotch thrift. SPARKLETS make their own bubbling, sparkling soda for about 8¢ a quart.

Give a SPARKLET SYPHON—in Chromium, Copper, or one of three Decorative Enamel color combinations. At drug, department, houseware stores, specialty shops.

New Streamline Syphon with 5 refills: Enamel finish \$5.95; Chromium or Copper finish \$6.95. Refills for charging syphon: 5 for 45¢, 10 for 85¢, 25 for \$1.95.



URNS WITH A GOURMET

presence in soups and sauces. If you aren't too much of a purist, shake a few drops in your French dressing. Scotch Bonnet isn't always available, because occasionally one of the necessary herbs gets temperamental and doesn't grow when it should. In that case, you can get Salamander Sauce, which is also made with pepper and sherry and comes in the same shaker bottles.

It is the Scotch Bonnet or Salamander Sauce that occupies the centre of the wicker baskets in the picture on the opposite page, with bottles of whatever seasonings you choose grouped around it. You can get the baskets with five or nine sections and with different kinds of handles, and they couldn't be more attractive for a buffet service or when you are cooking something at the table.

And, if all this hasn't solved some of your difficult gift problems for you, we doubt if anything could.

At lunch in half the smart houses in town, you are given a choice of breads that include at least one variety for dieters, and almost inevitably that variety is Ry-Krisp. This, we have found, is not only because people like it, but because Ry-Krisp figures specifically in many diets prescribed by physicians. When you are counting your calories, you have to count honestly, and every Ry-Krisp wafer has a caloric value of 20, so you know exactly where you stand when you include a Ry-Krisp wafer in your diet menu.

We happen to love Ry-Krisp for itself, quite apart from its dietary values, and we have found one of the most delicious ways to serve it is to butter the wafers slightly before putting them in the oven to crisp. Or sprinkle the buttered wafers with freshly grated Parmesan cheese and toast them. Remember, when you heat these, or any biscuits, to let them cool before you serve them, to achieve the best crispy quality. Another variation we invented in our enthusiasm is a round of Ry-Krisp as a base for Eggs Benedict. By using a sharp knife or cutter, we found you can cut the wafers in neat little pieces, which are nice for canapé bases, especially crisp chopped bacon. Incidentally, when you are serving a variety of breads, it is fun to find something unusual to put them in, a new kind of wicker basket or even a wire tray.

One of the most delicious things you encounter at parties these days is smoked turkey, and, if you aren't given it to eat, some one is always telling you how marvellous it is. We referred to these birds on page 128, in our discourse on "How to Be Entertaining," and now we have tracked down some of the finest to their source, which is the Pinesbridge Farm in Ossining, New York.

It seems that a chef of the former Kaiser of Germany was producing a few of these smoked turkeys in this country in the same fine fashion that charmed royal appetites. The owner of Pinesbridge Farm, finding them the best things that he had ever tasted, began buying them for (Continued on page 152)

SERVICE SLOW... LATE FOR SHOW
WHO CARED?

They had Drambuie!

Anyone will linger over his after-dinner glass of Drambuie. No other liqueur compares with the subtlety of Drambuie's intriguing bouquet, taste and after-taste.
Sole U.S. Importers MCKESSON & ROBBINS, INC., NEW YORK

Drambuie
THE SCOTTISH HEATHER-HONEY LIQUEUR
Prepared from a Secret Recipe on the Isle-of-Skye since 1745

80 PROOF



Giles, Butler to
**MR. DOUGLAS
MACKAY WHITNEY**

says:

"We take it for granted,
After Coffee . . . a
BENEDICTINE"

Today the "400" take this for granted
—"After Coffee . . . a Bénédictine."

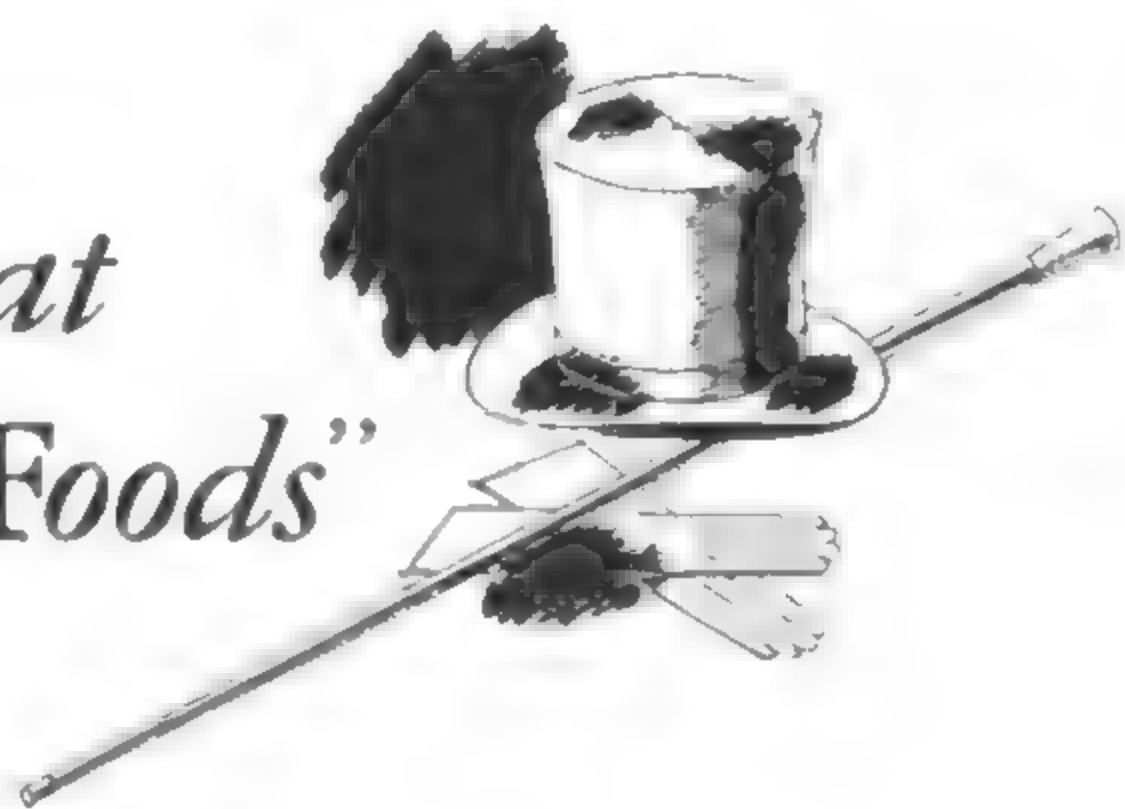
Created by a Bénédictine monk in 1510, Bénédictine is still made in Fécamp, France. Its subtle, 400-year-old flavour has never been imitated—there is only *one* Bénédictine.

"After coffee . . . a Bénédictine." Say it—the waiter will nod approvingly. Serve it—your guests will appreciate the compliment.

Pour into liqueur glass, sip slowly. Also try a "B and B"—one-half Bénédictine, one-half Cognac Brandy.



"Aristocrat of Canned Foods"



You'll never know how delicious fruit can be until you taste these *extra special, tree-ripened, St. Francis Peeled Nectarines*—so fragile in their tender, juicy, lusciousness that they cannot be shipped long distances except in tins. Try them—the only peeled nectarines on the market.

Get them at—*New York*: Gristede Bros., Inc.; Sheffield Farms • *Chicago*: O'Donnell's; Centrella Food Stores • *Evanston, Ill.*: Smithfield Foods • *Philadelphia*: Thomas C. Fluke Co. • *Los Angeles*: The Gotham; Young's Market Co.; Albert T. Balzer Co., Ltd. • *Pasadena*: The Model Grocery Co. • *San Francisco*: L. D. McLean Co.; Simon Bros. • *Seattle*: Frederick & Nelson . . . and at other fine stores. If *St. Francis Nectarines* are not available in your locality, send \$4.25 for a case of 12 large 2½ size tins, postpaid—H. C. Merritt, Jr., Tagus Ranch, Tulare, California.



St. Francis FANCY PEELED
NECTARINES
from California's world famous
TAGUS RANCH

URNS WITH A GOURMET

(Continued from page 151) his friends. In the end, he secured the recipe for the curing procedure, one of those rare documents that has been handed down as an heirloom for over a hundred years, and now he has the curing done on his own farms.

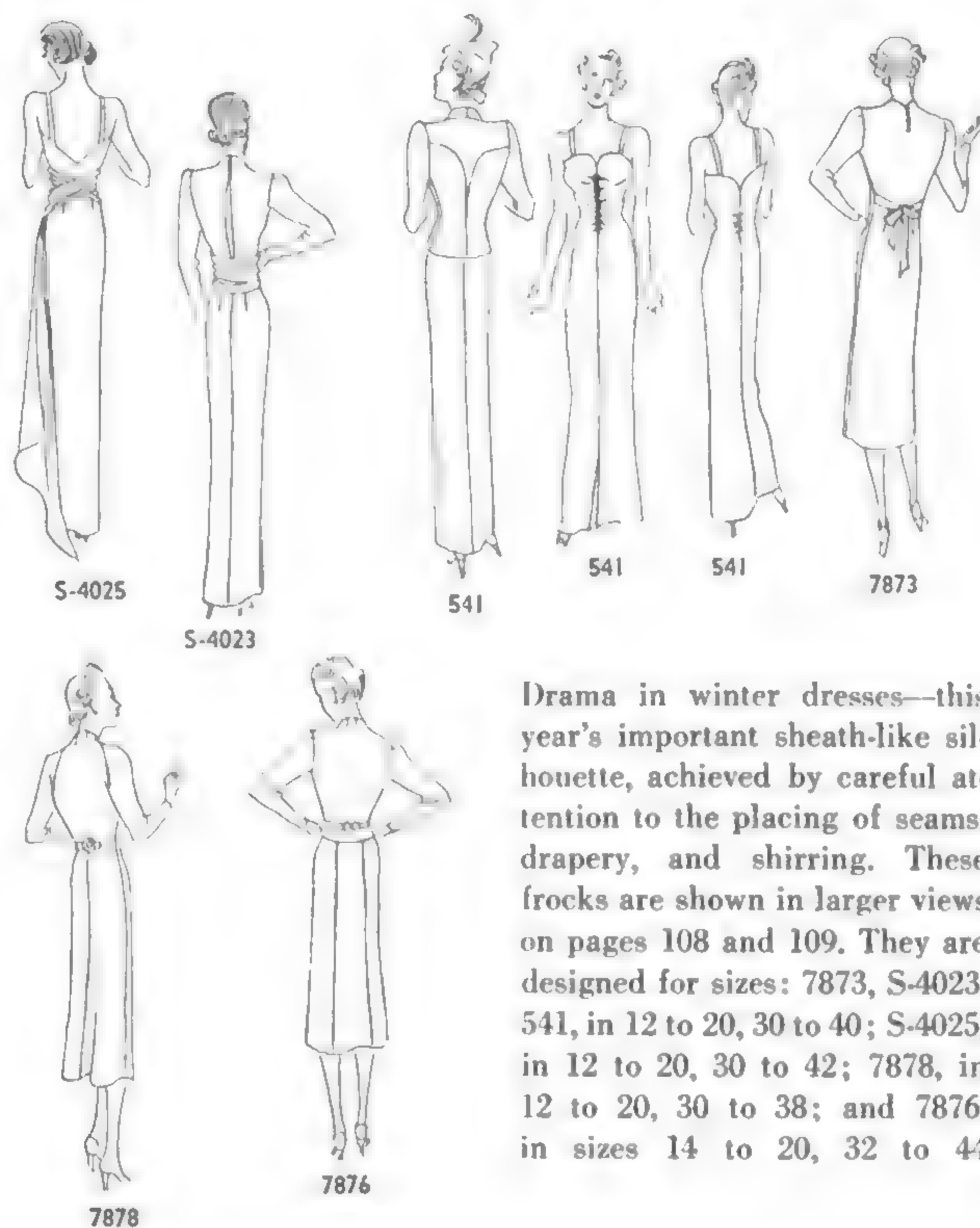
Even now, the output has to be limited because of the time the curing takes, and the fact that the original turkey smoker, so to speak, is still the only one who actually does the smoking.

The Pinesbridge turkeys are choice, plump young birds, and they are smoked to precisely the right degree over fires of green applewood. The delectable dark meat is the kind that really melts in your mouth; and people who haven't had it before invariably ask what they are eating. The smoked turkeys reach you completely ready to serve, and are a triumphant idea for buffet meals, for a hunt breakfast, for canapés, and sandwiches. The most perfect way to serve them is to have them carved by an expert, with the meat replaced so that the birds appear whole. One hostess who serves them this way at all her cocktail parties provides trays of thin bread and butter, so that people may fix their own tidbits.

You can order the turkeys direct from Pinesbridge Farm, in Ossining, and they are sent to you (or direct from the smokehouse to your friends, if all this has put you in a gift frame of mind) done up in parchment paper in special cartons. The express charges are prepaid.

Recently, we encountered a jelly that was brand-new to us, and as good as it was new. It is made of black walnuts and brandy and is superb with meat, and an inspiration for a jelly omelette. This is put up by Lee Master, and we found it at Park and Tilford. There are other delicious jellies made by this company, too, such as blackberry and rum, wild cherry and brandy, and cherry and orange marmalade.

DESIGNS FOR DRESSMAKING



Drama in winter dresses—this year's important sheath-like silhouette, achieved by careful attention to the placing of seams, drapery, and shirring. These frocks are shown in larger views on pages 108 and 109. They are designed for sizes: 7873, S-4023, 541, in 12 to 20, 30 to 40; S-4025, in 12 to 20, 30 to 42; 7878, in 12 to 20, 30 to 38; and 7876, in sizes 14 to 20, 32 to 44

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 157.

THE ZODIAC BOX

Best Wishes

Johnston
CANDIES AND CHOCOLATE

NEW YORK • CHICAGO • MILWAUKEE • MINNEAPOLIS



HOUSE & GARDEN'S

Portfolio of Flower Prints

25 Full Color Reproductions Suitable for Framing
With an Introductory Essay by Richardson Wright

High on the list of important Christmas gifts belongs House & Garden's "Portfolio of Flower Prints", the collection of 25 superb color engravings which, when published serially in House & Garden won such a host of admirers that this reprinting was authorized largely to meet the additional demand.

As each print is accompanied by an explanatory note concerning the maker and his work, the collection will be treasured not only for its artistic value, but as a fascinating review of the 200 years in which flower illustration flourished as an art. These engravings represent the finest achievements of the great flower artists of the past, and each one expresses, clear as a chapter from history, the decorative spirit of the age in which it was created.

Gracious Gift to the Home

As a portfolio for the library of the print lover, the collection will be treasured as a unit, its interest pointed up by Richardson Wright's Introductory Essay, "Flower Prints and Their Makers". Or, to serve as decorative notes in the home, individual prints may be selected for framing. For this purpose, each one is printed on separate paper, of fine quality, with wide margins.

From a technical viewpoint, these prints are masterpieces. Such accuracy in color reproduction . . . such fidelity to the original delicacy of line . . . has rarely been achieved.

House & Garden's Portfolio of Flower Prints,
enclosed in a handsome box, is now ready for
delivery, \$5.00 postpaid.



THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN.

I enclose \$5 for which please send House & Garden's Portfolio of Flower Prints (postpaid) to:

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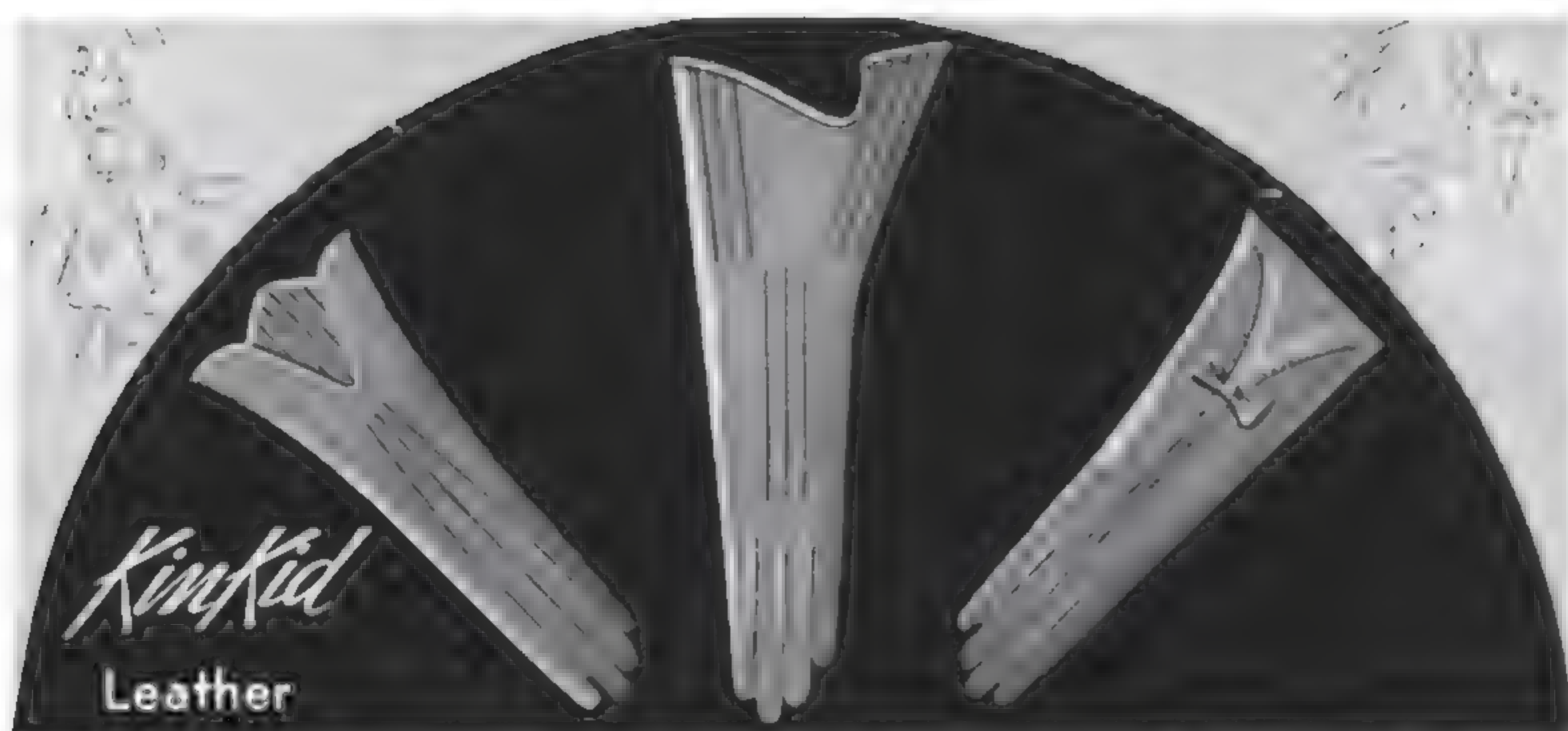
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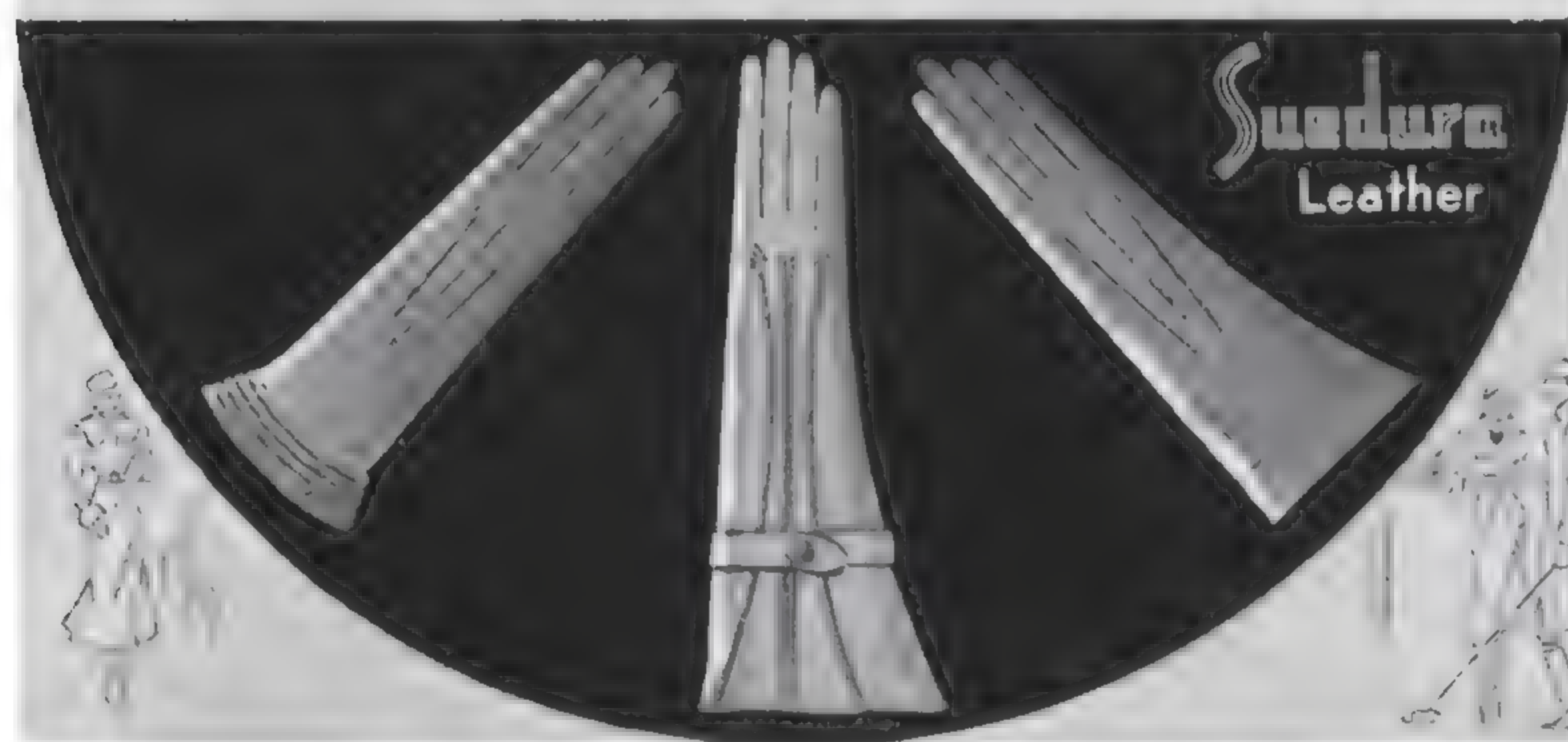
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STABLE—DARTER BUST

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CANVASES ARE HARD TO CARRY

(Continued from page 90) Lest Mr. Burchfield, or any other critic of these words, resents his personal success story as sounding like a pep-talk too much engaged with financial ease, it must be added that his level-headed attitude toward his work is pretty prevalent among American painters to-day, even among the very young ones. It is hard, they will tell you, to become a successful painter—a little harder than it is to become a successful writer or composer, because a painter's public is limited. The people who buy paintings are fewer in number than the people who buy music and books. But, as one young artist put it, "Nobody asked me to be a painter; it's my own fault if the only thing I want to do happens not to have a big popular appeal." Outside of this one undeniable drawback, an artist's struggle for recognition is about the same as a writer's or a composer's. Ambitious writers have to carry their manuscripts around to publishers who may buy them. The main difference here—as any young painter with a sense of humour will tell you—is that canvases are harder to carry than manuscripts are.

It would not do to treat too lightly the actual suffering, mental and physical, that a young painter goes through. In the first place, he belongs forever to the agonized type of human animal, the kind that has dreams of glory and nervous indigestion in almost equal quantities almost all of the time. Writers and composers belong to this type, too; in fact, there is a definite ailment recognized variously by people who know about such things as "painter's stomach," "writer's stomach," and "musician's stomach." Such workers were apparently born to suffer in strange ways, and they probably would not be any good if they didn't.

In addition to this malady—as if it were not enough—the painter's audience is small, as noted above. This begins his practical difficulties. His other practical problems are: learning to draw and paint, getting his work before the public, getting it sold, and living and eating in the meantime. And one of the headaches that exist to torment him further is the fact that, whereas fifty years ago there were three hundred and fifty people painting in the United States, there are to-day—according to reliable investigators—some fifty thousand.

The cost to a fledgling painter of finding out whether he has genuine talent, and, if so, of learning to paint, is not prodigious unless he is completely broke. Cooper Union Art School in New York is free; the National Academy of Design asks a ten-dollar registration fee, but tuition is without charge. A good many established American artists teach, as well, which is fortunate for the young American painter, since, in France, Matisse and Léger alone among the well-known modern masters conducted schools. Alexander Brook and his wife, Peggy Bacon, are teaching at the Ethical Culture School, in Fieldston; John Carroll at the Arts and Crafts School in Detroit; and Morris Kantor at the Art Students League. In art schools where a tuition fee is required, the average tuition is around \$18 a month.

In all art schools, however, students must furnish their own materials, and this comes high. Artist's materials—mostly imported from France—cost about four times as much in America as they do in Europe. A painter working six hours a day would use about a dollar-and-a-half's worth of paint, canvas, et cetera, or over five hundred dollars' worth a year. If he grinds his own colours, as some Americans do, the cost is much less. Still, if he is going to paint at all, his materials will cost him something, and, in addition to the knowledge and technique he acquires in an art school, he gets to know his teacher, who is apt to turn out to be a man well worth knowing. The late George Luks was a beloved teacher, although he abused his students loudly. "That is godawful!", he would roar, peering over a student's shoulder to study his work. "Why do you have the gall to insult my eyes with a thing like *that*, when you *can* do something like *this*?" And here he would haul out another, and better

CANVASES ARE HARD TO CARRY

drawing, done by the same student. Luks had a deep tactfulness, and he was psychologically sure. He never hollered at any one whose work had no merit or hope. Dealing with such a student, he would wait until they were alone together and then say quietly, "I'm afraid you are wasting your time here."

The young painter, then, is fortunate in being able to learn his craft at small cost. He has a better break here than the writer and the composer who keep barging into this piece, because no famous author or composer could teach anybody to write prose or music, not if he were handed a million dollars to do it. There are schools of journalism and short-story writing, and there are schools of music; but look at the genuine talent that comes out of them. If you can find it. Most of the writers and composers who have come to the top have spent their early days just grinding away on a rented typewriter or piano. It isn't the fault of the painter that he can't become great simply by slugging away at a canvas with a pot of paint; but he should remember his blessings.

When the time comes for the painter to exhibit his works to the public, he generally wants a show in some well-known gallery, and here he is up against no more difficulties than the dealers themselves are. Owners of art galleries, such as the Macbeth, Montross, Rehn, Downtown, Milch, Ferargil, and a good many others, are excited about the notable progress American art has made in the last few years, and they want to show American pictures. However, they are in the business of selling pictures as well as showing them, and the people who buy pictures—although they are increasing in number and are warming to the idea of investing in native art—still want mostly the French moderns.

Even Speicher, who is to-day one of our most distinguished and best-selling painters, had a show only four years ago which was a tremendous artistic success, but which sold not one canvas. When you consider the fifty thousand people painting in the United States who want to become Speichers or Bentons or Brooks or Marshes in their own way, it becomes clear that the dealer has neither the space nor the time to show more than a few of the best among them. More galleries, especially galleries devoted to American art, would help to solve this problem. In the meantime, the dealer does what he can for the young American painter.

The painter who does get space in a gallery—or a one-man show, which is rare—gets the gallery rent-free from the dealer, who collects a commission ranging from fifteen to thirty-five per cent. on any painting sold. The dealer also gives the artist his mailing-list. The artist must pay for announcements and catalogues, which generally comes to about \$30. Frames will cost him a dollar a foot, but some framers will work on speculation, perhaps taking one or two canvases as part payment. A publicity agent will charge him \$60—or, if he is a golden-hearted publicity agent, \$40 and a picture—for sending releases to the newspapers, which they may or may not print. An actual advertisement of the show in a newspaper or a magazine costs around \$80, and is not always necessary, if the artist can get the kind of press agent who, for instance, helped to put over Zuloaga in America, back in 1912. This gifted fellow circulated the news that Zuloaga's sunlight was so bright it could not be looked at with the naked eye, and followed up the notion by having smoked glasses sold in the corridor to patrons of the show, so that they might gaze upon the paintings without being blinded.

The painter, then, can exhibit his work to the public—once he gets the gallery—for around \$100. There are, of course, some galleries, specializing in French painting, which look upon the native newcomers with a cold eye and roundly ask a \$500 rental; there are others whose rental prices vary from a small sum to a vast one smacked—with (Continued on page 156)

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CANVASES ARE HARD TO CARRY

(Continued from page 155) justice and perception—onto some wealthy dilettante or other who has taken up the brush as a pastime. In general, though, the galleries genuinely interested in American painters are rent-free to one and all.

Suppose the artist hasn't got \$100 for his incidental expenses? He has had to live in the meantime, and he has to pay rent for a place to work and sleep in. In New York, he can get a decent room with enough north light for about \$8 a week. If he can't afford that, he and a fellow-painter can rent a commercial loft for \$20 a month, and split the rent between them. The tenement law forbids them to live in the loft or to put in any improvements such as stoves—but there are a good many young painters living in lofts around town just the same. And a good many subsisting on coffee and doughnuts, at a nickel apiece, over an astonishingly long period of time. At this rate, the young artist has all he can do merely to live, and he certainly can't afford a show. The WPA has helped greatly in this problem, and has brought a good deal of genuine talent to light; but the problem still exists. What can the artist do? It may sound heartless to say that he can get a job, and paint in his free time, and this notion is infuriating to many young painters. Among the minor, but successful, contemporary Americans, however, the late Glenn O. Coleman drew fashion figures for Butterick patterns at \$6 a plate in order to live so that he could paint his pictures of New York scenes. And remember Charles Burchfield, the wall-paper designer, at the beginning of this piece.

Commercial art has always been a practice-ground (or purgatory, according to the way the artist looks at it) for the indigent beginner. Commercial art, to-day, is not always as commercial as it sounds. A magazine with a lot of money to spend may, for instance, commission an artist to go out and paint some mines in Colorado or the stations along a transcontinental railroad to illustrate an article on mines or railroads, or whatever; the magazine pays the artist a good sum for the reproduction rights to his paintings, and he keeps the originals. A great industry, such as steel, iron, or oil, may do the same thing, reproducing the pictures for publicity and returning the originals to the painter. Since the artists preferred by magazines and industries for this kind of work are not entirely obscure, the pictures themselves will probably fetch a fair price, and the artist has been paid in the meanwhile for painting them.

Some commercial jobs are grimmer. Hardly anything could be more nauseating to a true artist than, for example, the idea of painting individual portraits of a board of directors, from photographs. Yet this kind of task is being commissioned constantly, and there is a whole group of painters whose names are unknown to the public, who make from \$50,000 to \$60,000 a year doing nothing else. The late Robert Grafton was one of these. During a recent stock-yard fire in Chicago, the Stock-yard Museum was destroyed along with seventy-five portraits of world-famous cattle-breeders dating from the seventeenth century. Mr. Grafton was required to replace the breeders, painting from life in the case of survivors, from likenesses in the case of the defunct. He got about \$70,000 for the job.

Men like these die rich, happy in their work, and serve to illustrate the dangers of a too-long attachment to commercial art. There is the sad story, too, of the well-known illustrator who painted pretty girls on magazine covers for ten years, announcing that when he had saved \$100,000 he would set about painting what he really wanted to paint. The trouble was that, by the time he had his \$100,000, the only thing he could paint was the same pretty girl.

The struggling young American painter is beginning to have a clear-eyed point of view about money, along with his other practical notions. One artist sold three water-colours, the other day, for five dollars apiece. His friends said he was crazy; they should have brought \$15 apiece. (Continued on page 160)

ORDER OF THE DAY

A perfect backdrop for accessories—this sleekly tailored dress, knitted to look like heavy crêpe. Choose it as your important basic day dress, then loop an antiqued gold chain several times around your neck, or vary it with any of the new jewelry. From Bonwit Teller



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Scottish plaids sound a call to colours this season—colours such as this knitted suit has in its gay yellow, black, and grey plaid jacket, worn over a black knit skirt. With it is photographed a yellow felt hat, lined with black suède on top of the brim. At Martha West



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NEW YORK GOES IN CIRCLES

(Continued from page 64) climax fifty years of concert playing on November twenty-eighth. (When he is not being a faultless, serene pianist, he spends his time profitably inventing automobile gadgets.)

There will be Schnabel and Rubenstein, and Serkin, and later Marian Anderson, and the young students will rush down the aisles, yelling with high-school accents, "*Bis, bis.*" After the symphony nights, the knowing ones who are going back to see Barbirolli or the soloists, will be caught in the long, draughty rear corridor, bumping into the musicians lugging their instruments up-stairs. There will be the opening of the Metropolitan Opera, with flash bulbs bursting around. People who just like music go later to hear the magnificence of Lotte Lehmann singing her greatest rôle in "*Rosenkavalier*," to hear Flagstad and Melchior and Wagner fuse.

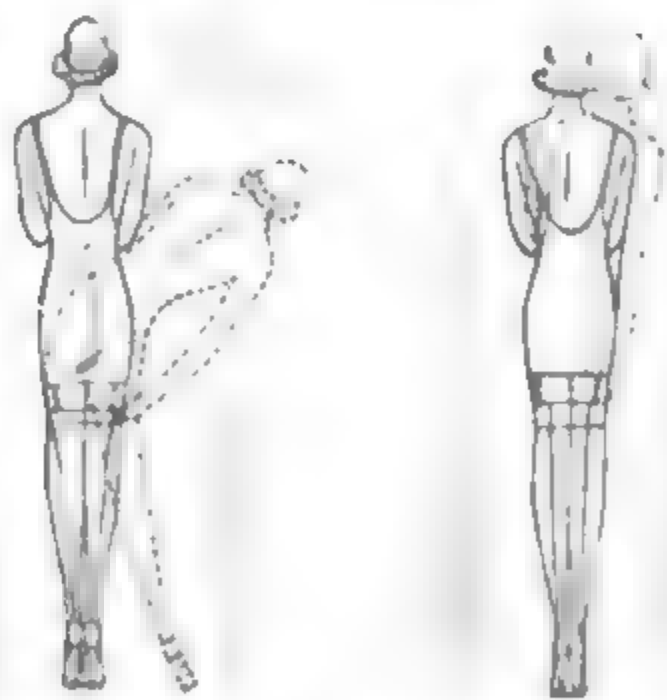
And the fourth circle goes to the opening nights. They love the crazy show in the lobby, of amusing people being dull critics in an atmosphere of dress-up, of children's-party excitement with faces which belong in the tables of life insurance actuaries. Those faces have an ageless quality, the stamp of the first-nighter, the men powerful and harassed, the women, almost pretty, with silver fox coats and lumps of jewels for hunking opulence.

But the strangest thing about first-nighters is that practically all know the inside story of all the back-stage troubles. They know definitely that Sam Harris had to scrap fifty thousand dollars worth of lighting for "*I'd Rather Be Right*," and they know that S. N. Behrman, who did the adaptation of "*Amphitryon 38*" arrived back in America with a new baby, born at the Salzburg hospital, and with a new play, "*Wine of Choice*," in which Miriam Hopkins, who likes to act in sneakers, may have the lead. (If she does, she will live again in her funny fabulous little house by the East River, occupied mostly by a lone coloured caretaker.) They love to go back afterwards to the star's dressing-room, crowding in with one great woman as the Judas goat, leading her flock. But of all the phenomena of opening nights, the most amazing, outside of the unobtrusiveness of the movie stars being nosed out by the autograph-hunters, are the passive crowds, standing patiently outside, watching the spectacle of the first-nighters themselves. They never go inside. They just stand indefinitely, eager in their own way to catch hold of the hem of glamour.

Every one of them, watchers and watchees, are on hand for such openings as "*Hooray for What*," a wild to-do with Ed Wynn, about a man who owns an apple orchard, and just laughs and laughs—all in funny hats. Every one will be on hand to see



Skirts grow shorter—and fashion cocks an eye at hosiery. Crooked seams distort leg contours, straight lines flatter them. Hence the smart woman's insistent demand now for foundation garments equipped *all around* with modern Inviz-a-grip hosiery supporters (in front, to eliminate unsightly garter bumps—in back, to keep seams straight). *why hosiery doesn't twist*



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Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of Mar. 3, 1933, embodied in section 537 Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; General Manager, Francis L. Wurzburg, Greenwich, Conn. 2—That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. 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NEW YORK GOES IN CIRCLES

Ina Claire, who has been dithering about town in the tallest hat and the most severe black dinner-suit, when she opens in the voluminous skirts of "Barchester Towers," Trollope's story of a lady loose in a cathedral town. (Trollope was the kind of writer who, when he finished one novel at five-thirty, was well started on another by a little after six.)

When Constance Cummings opens in "Madame Bovary," the crowd will be there. Incidentally, Miss Cummings, who has the blond prettiness of an ingénue, is always rightly cast these last few years in sexy rôles, a woman with lovers and some one dead, violently, at the end. Every one goes to watch Tallulah Bankhead swing the biggest red cape any one has ever seen, in "Antony and Cleopatra"; to see Frances Farmer in "Golden Boy"; and Ethel Barrymore (with a handkerchief to her cheek) in "The Ghost of Yankee Doodle"; to see Romney Brent in "Four Cents a Word"; Margaret Bannerman in Yvonne Printemps' rôle in "Three Waltzes"; the Lunts roughing up the Greeks in "Amphitryon 38"; and they fight in the lobby on purely party-lines, Democrat against Republican, about "I'd Rather Be Right."

Later, many of them take up their stations at the night-spots, with Twenty-One the place to go immediately. Last year's débutantes have more or less taken over the down-stairs, along with George Jean Nathan, Noel Coward, and George Kaufman. Over at the Stork Club, the place is filled these nights with columnists, with Pegler, and McClain, and Broun. (Broun is usually either a bit belligerent or a bit sorry for himself because he has convicted himself recently of auto-plagiarism—he keeps quoting himself from the old *World* files.) College boys, and this year's débutantes are there, bent on the rhumba, and the Suzy-Q, the shag and a spot of the Big Apple. While at the St. Regis, the Iridium Room retains some of the Viennese quality of the roof, and the Maisonette Russe has its Russian singers doing Polish songs, and every one gets *shashlik* on a fiery stick. Paul Draper, at the Plaza, dances to songs, called out extemporaneously by the audience—lovely, witty steps. The Hartmans are at the Waldorf now, but they will be on their rounds later.

To finish the evening, masses of people always stop in at El Morocco to see who is there, and to be seen. Last year when Marlene Dietrich was here, she warned Paramount that hers was a secret trip—no one must know. Two office men met her at Harmon, spirited her to New York, smuggled her up the back elevator of her hotel, and delivered her, wrapped in veils, to her door. Weary of movie stars, they dropped in to El Morocco, stood at the bar, watching the meeting of all the circles of the New York season concentrated against zebra-skin. Two hours later, their charming secret walked in, causing no more of a stir than an air-raid.

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CANVASES ARE HARD TO CARRY

(Continued from page 156) "Hell," he said, "I'd rather sell three at five bucks apiece than one at fifteen. And I'd rather sell one at five bucks," he added thoughtfully, "than none at twenty-five."

He wanted to get his pictures around, so that people could see them. Later, if he becomes successful, his problem will be to keep his output low in order to keep his prices up. Not long ago, Georgia O'Keeffe heard that a collector who had invested largely in O'Keeffe canvases had suddenly gone broke, and was forced to put the pictures up at auction. They might have brought from \$50 to \$250 apiece. O'Keeffe was then getting from \$750 to \$3500 for a painting, and a sudden flooding of the market with her pictures, bought at low prices, would have been bad business. Miss O'Keeffe communicated briskly with the man who planned to sell them, and bought all of them back herself, at a price agreeable to them both.

Among the best-selling painters in America to-day are Leon Kroll, Eugene Speicher, Alexander Brook, Thomas Benton, Edward Hopper, Grant Wood, and Reginald Marsh. Some of these men probably make from \$12,000 to \$20,000 a year. That is a comfortable income—nothing fancy—and it came hard for most of them. Benton, for example, didn't sell a picture for twenty years after he had started painting. The young artist to-day has a better chance of selling his work, because of the growing interest of the American public in its native art; on the other hand, he is faced with competition from fifty thousand other painters. One good way of encouraging public interest in American painting would seem to be to produce more and better American painting, perhaps to build more galleries in which to show it. Competition will always exist; and, even in a subsidized world, the best man is likely to win.

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